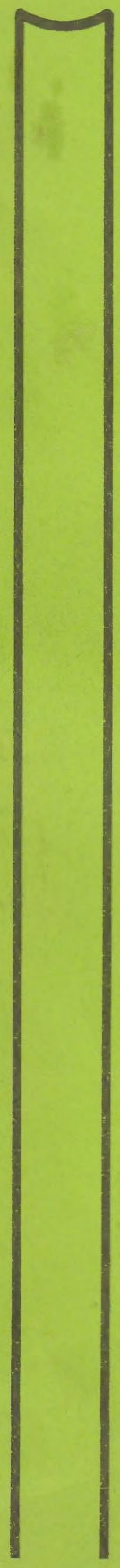
BEATLES for CLASSICAL GUITAR

Arranged by Larry Beekman



BEATLES for CLASSICAL GUITAR

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2 PLAYING GUIDE

PLAYING GUIDE

GENERAL COMMENTS

These songs have been arranged for the intermediate player as well as for professional classical guitarists. Student level guitarists will find the pieces accessible, and perhaps somewhat challenging. Performing guitarists may find the arrangements useful for casual engagements when fairly easy, yet complete arrangements of popular music are needed. While no difficult stretches of the left hand are required, certain fundamentals such as a working knowledge of the fingerboard up to the 12th fret, and the ability to perform full bars, will be necessary in order to play these pieces. Traditional classical guitar designations have been used throughout the book. A summary of these follows:

FINGERING

1. LEFT HAND - arabic numbers indicate finger:
   1 = index.
   2 = middle.
   3 = ring.
   4 = little finger.
   A line in front of a number indicates pivot or guide finger.

2. RIGHT HAND - letters indicate finger:
   p = thumb.
   i = index.
   m = middle.
   a = ring.

POSITION MARKERS

1. Circled numbers indicate strings. (i.e. ② = second string).

2. The symbol "o" in front of a note inicates it is an open string.

3. Roman numerals indicate fret position for bars :
   VII = full bar, 7th fret.
   2/3 V = four-string bar, 5th fret.
   1/2 II = half bar, 2nd fret.
   Solid lines indicate how long to hold the bar.

ADDITIONAL SYMBOLS

1. Diamond shaped notes indicate the sounding pitch of harmonics. Roman numerals indicate the fret where they are to be played. Only natural harmonics are used in this book.

2. Small notes with lines through the stem are grace notes ( ). They should be played on the beat, very quickly.

3. Curved lines between notes indicate ties or slurs.
4. Straight lines between notes indicate slides.

5. Dotted lines between notes are used to indicate voice-leading in cases where it might not be clear.

6. indicates that all eighth notes should be played with a triplet feel.

7. is a mordent. Slur from the note indicated to the next scale step lower and back again very quickly. In other words, a pull-off followed by a hammer-on.

8. ⑥ - D indicates that the sixth string should be lowered to D.

IN CONCLUSION

It is beyond the scope of this book to explain the fundamentals of music and classical guitar playing technique, so if any of the preceding seems unclear it is recommended that the student obtain a good classical guitar method book, such as *A Modern Approach to Classical Guitar* by Charles Duncan. A teacher can also help considerably in clearing up confusion and speeding up the learning process.

ABOUT THE ARRANGER

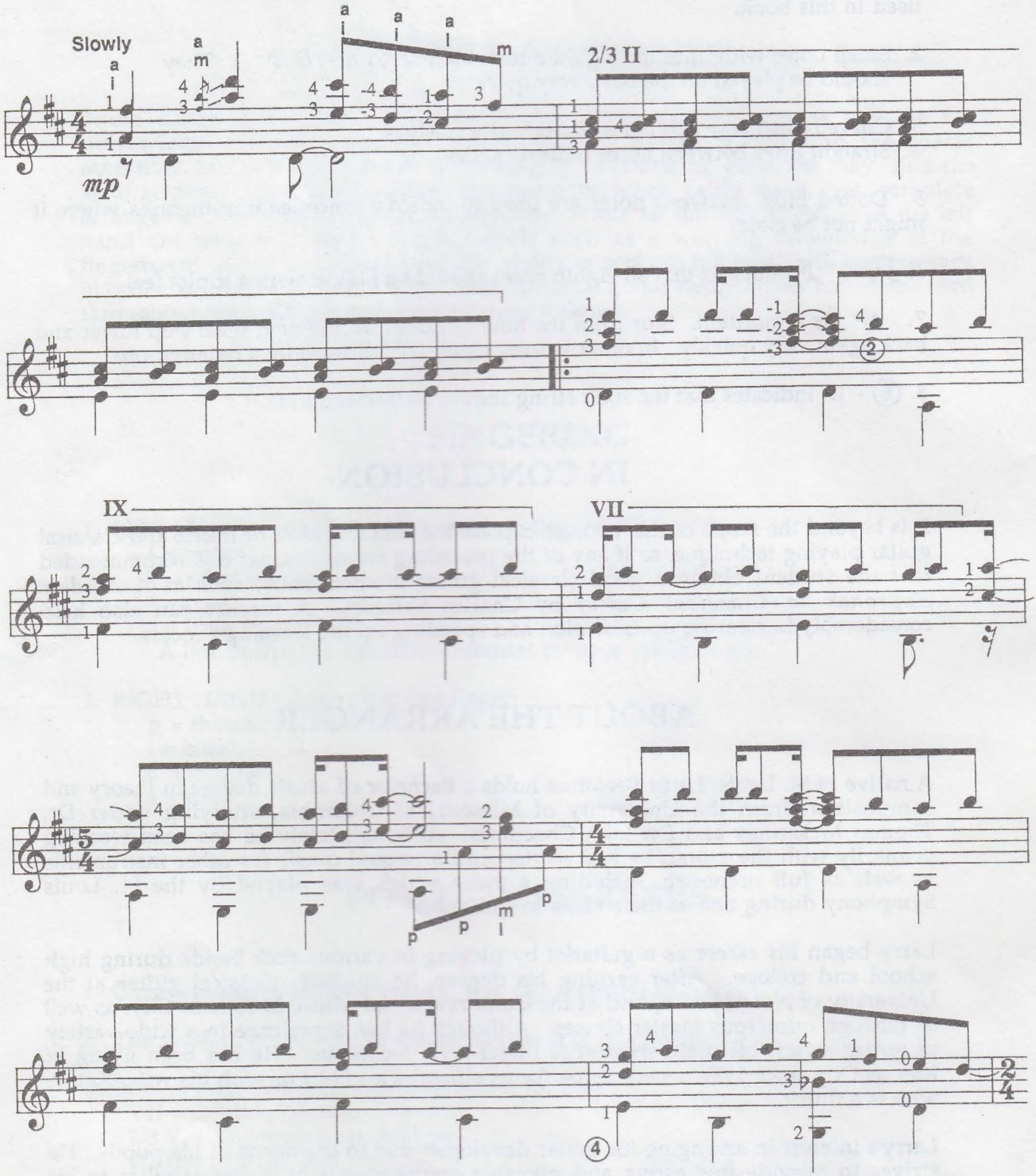
A native of St. Louis, Larry Beekman holds a Bachelor of Music degree in theory and composition from the University of Missouri at Columbia, studying under Dr. Thomas Mckenney and Dr. John Cheetham. Although lately he has been working primarily with the guitar, he has written and arranged music for other instruments as well as full orchestra, including a piece which was played by the St. Louis Symphony during one of their visits to Columbia.

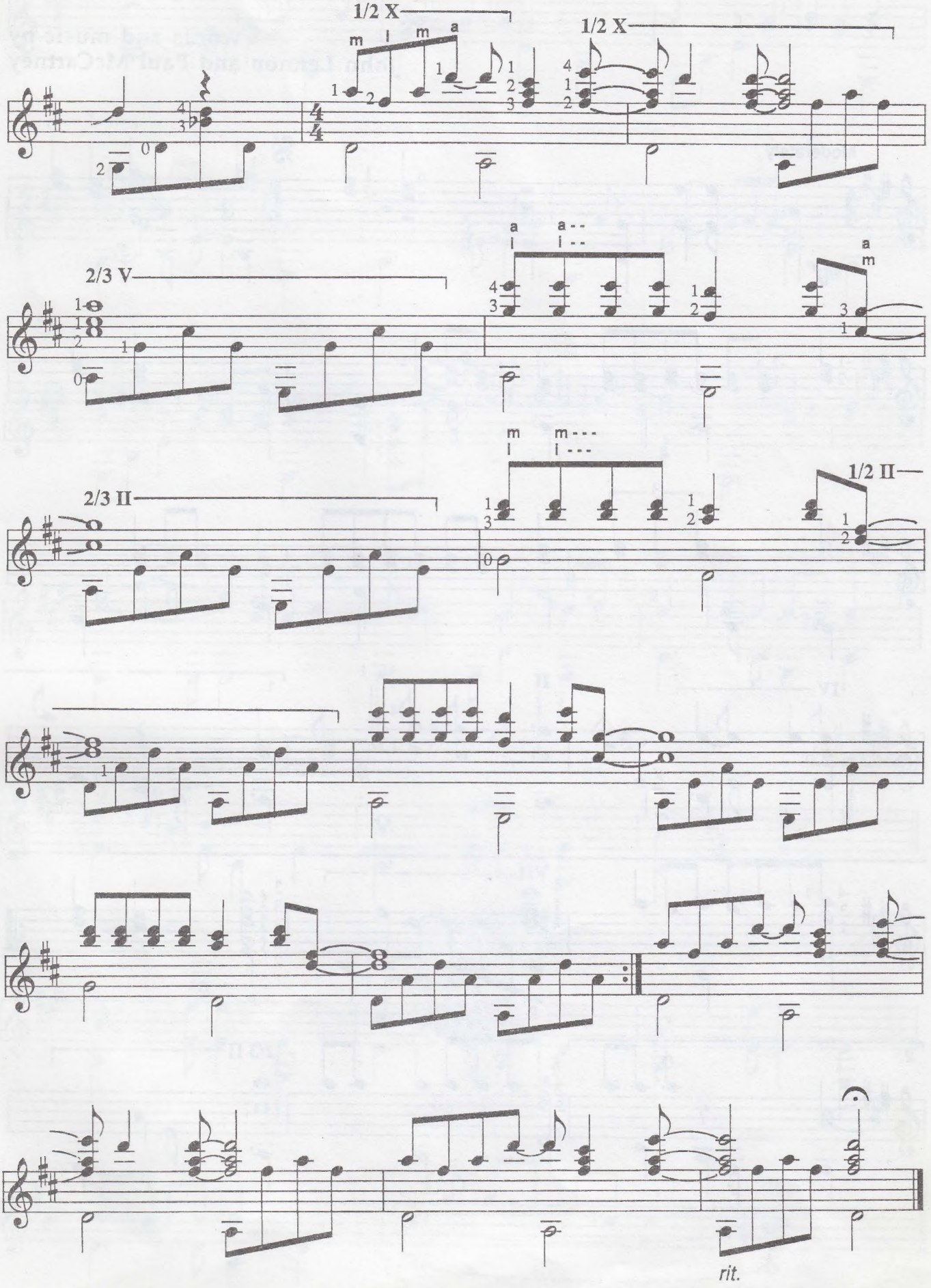
Larry began his career as a guitarist by playing in various rock bands during high school and college. After earning his degree, he studied classical guitar at the University of New Mexico, and at the Conservatory of Music in Kansas City, as well as through numerous master classes. Although he has experience in a wide variety of guitar styles, his main interest is finger-style technique. He has been living in Kansas City since 1975, where he performs either as a soloist or with his wife, Kathy, who is a flutist.

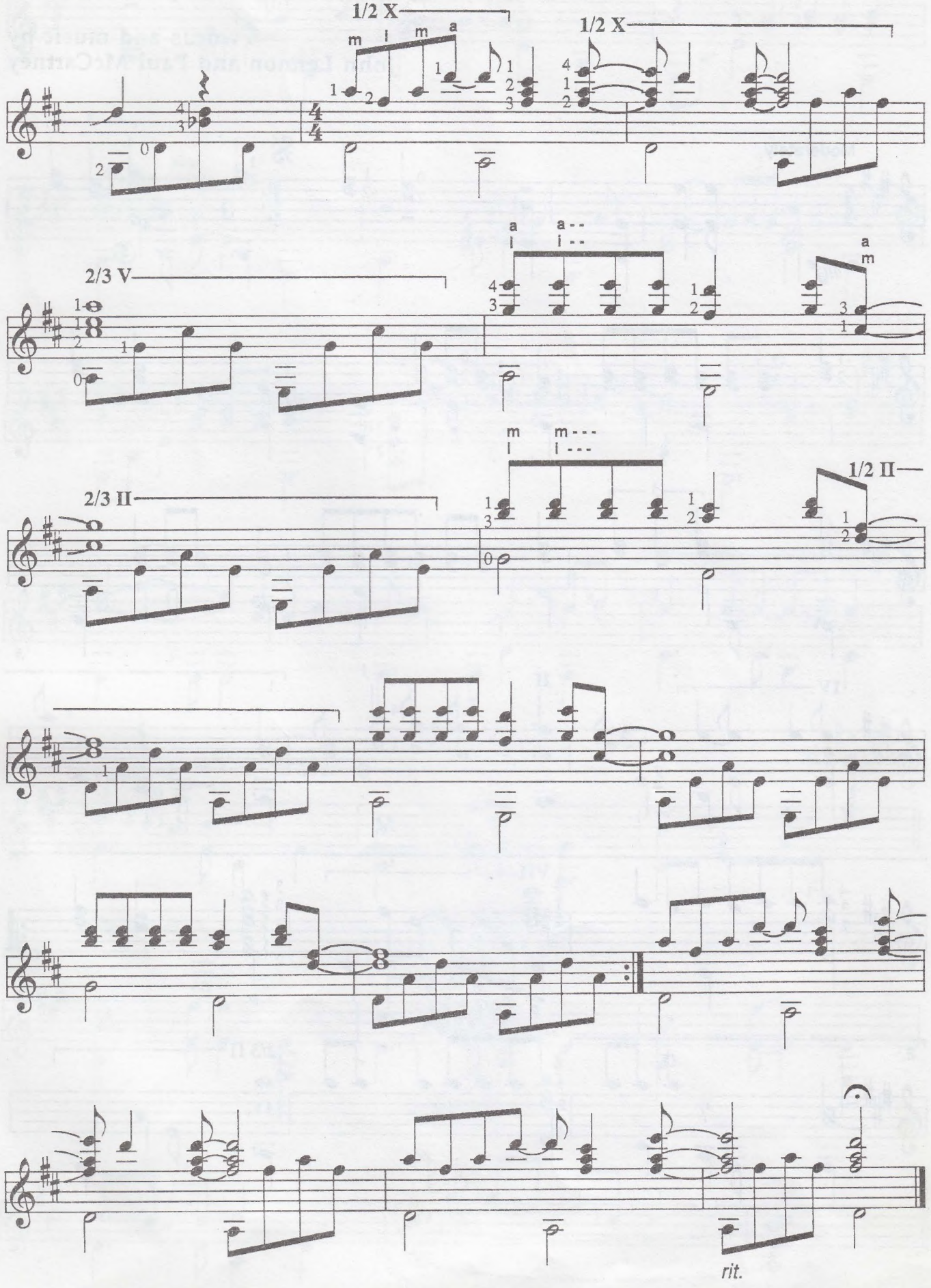
Larry's interest in arranging for guitar developed due to the needs of his pupils. He strives to provide interesting and playable arrangements of pieces familiar to his students. Three other books of his arrangements, *Neil Diamond for Classical Guitar, Popular Hits for Classical Guitar,* and *Broadway Hits for Classical Guitar* are available through Hal Leonard Publishing.

ACROSS THE UNIVERSE

words and music by
John Lennon and Paul McCartney

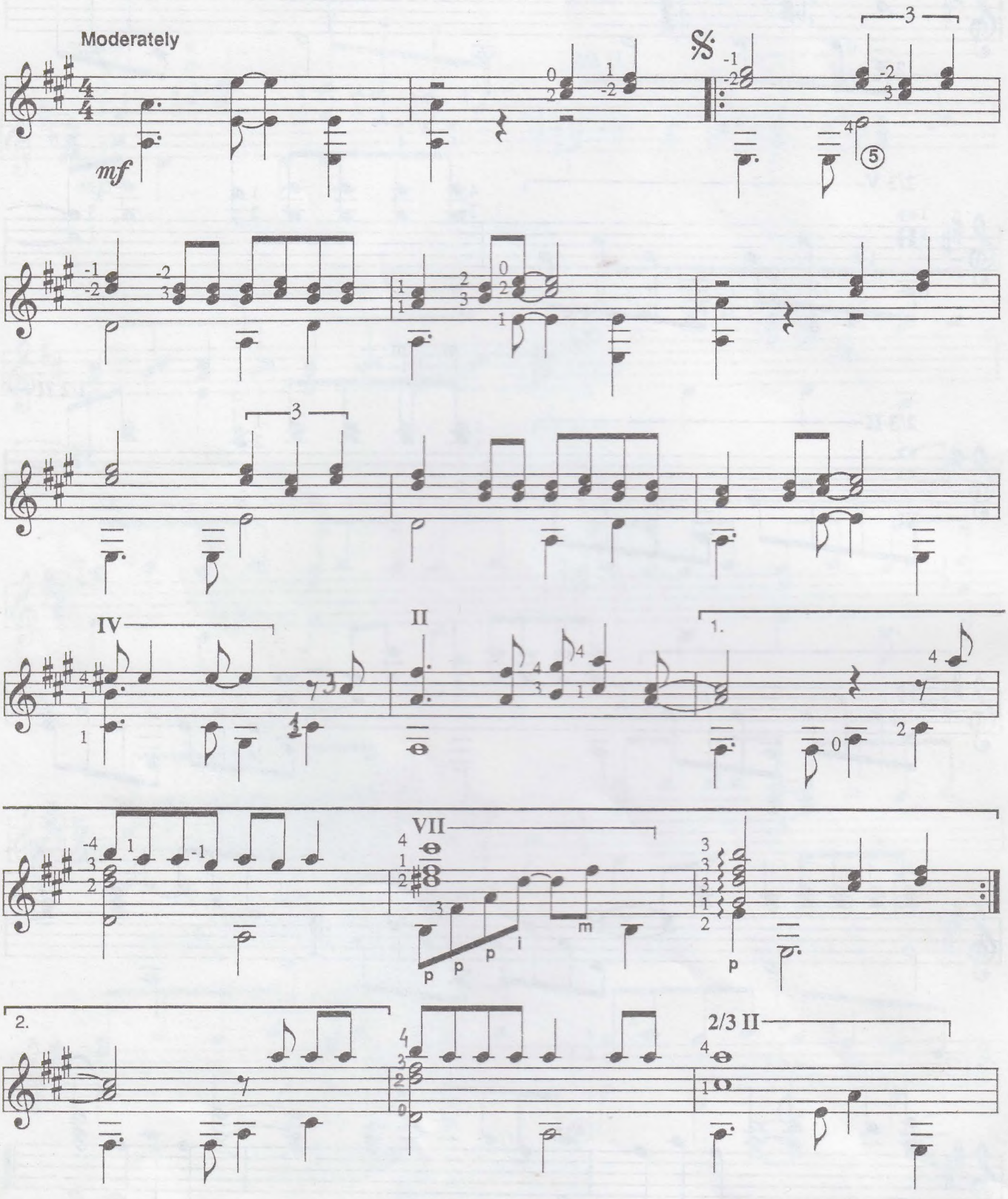


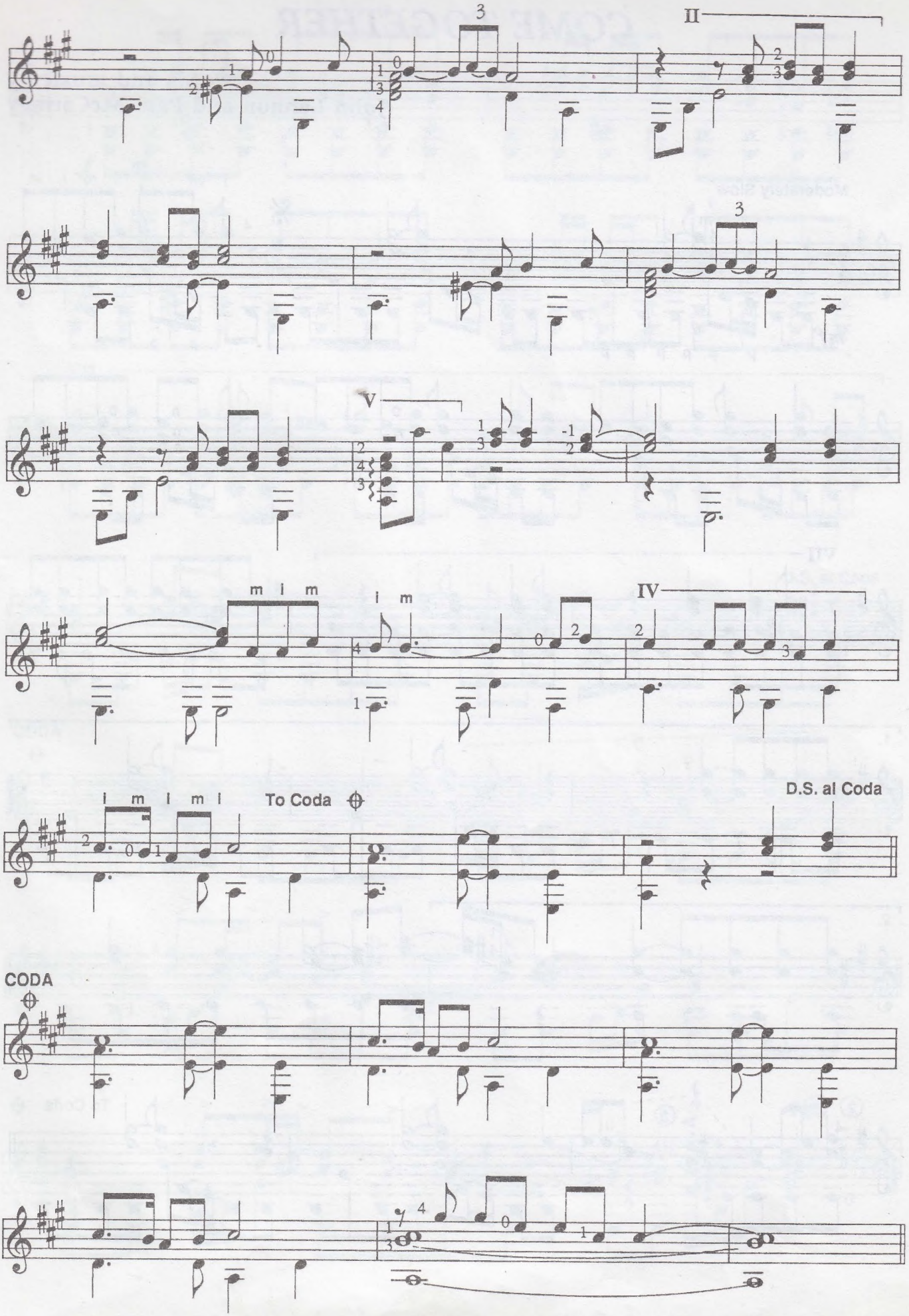

1/2 X
m i m a
1/2 X
2/3 V
a i a i
a m
2/3 II
m i m i
1/2 II
rit.


1/2 X
m i m a
1/2 X
2/3 V
a i
a i
a m
2/3 II
m i
m i
1/2 II
rit.

ASK ME WHY

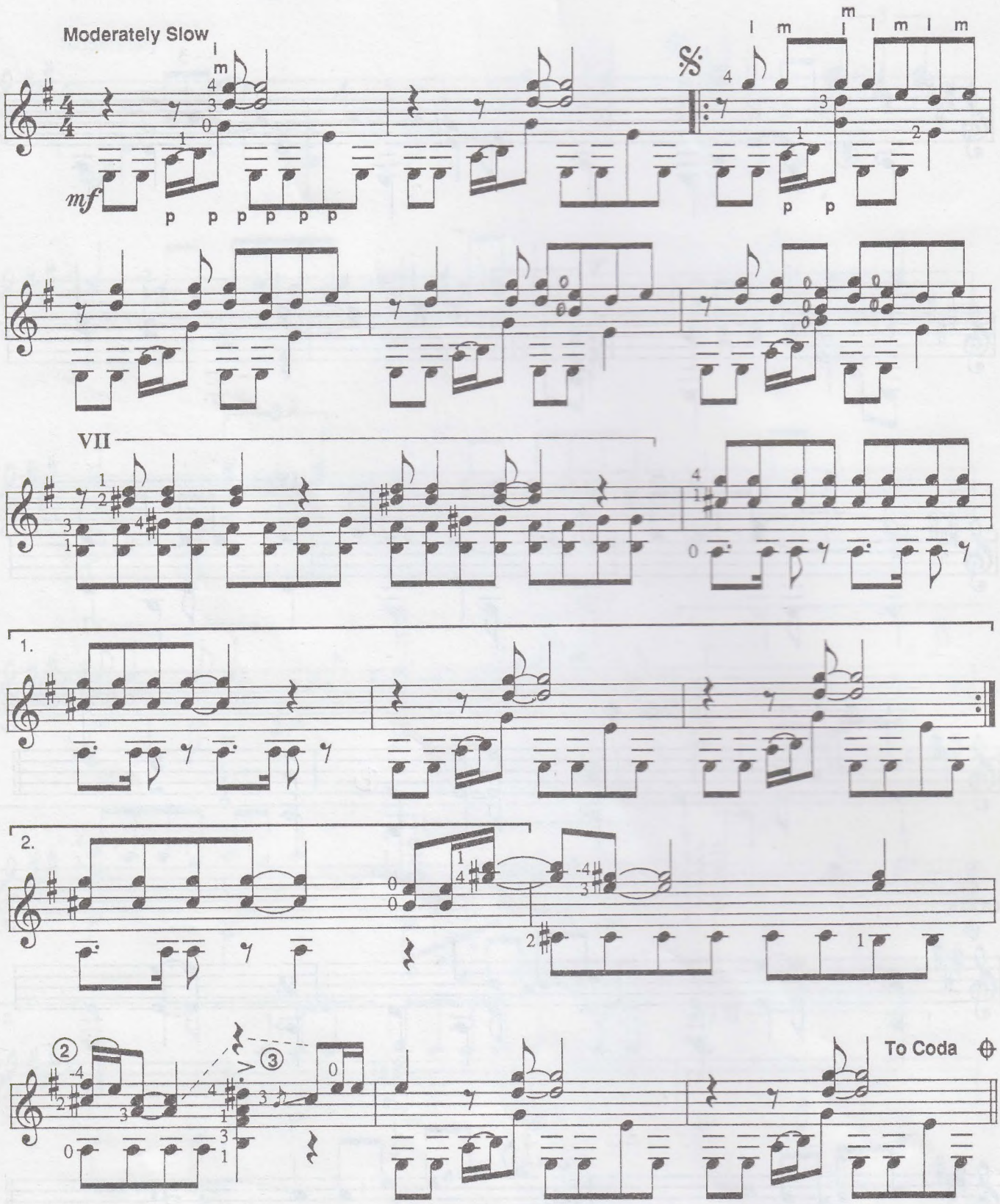
words and music by
John Lennon and Paul McCartney

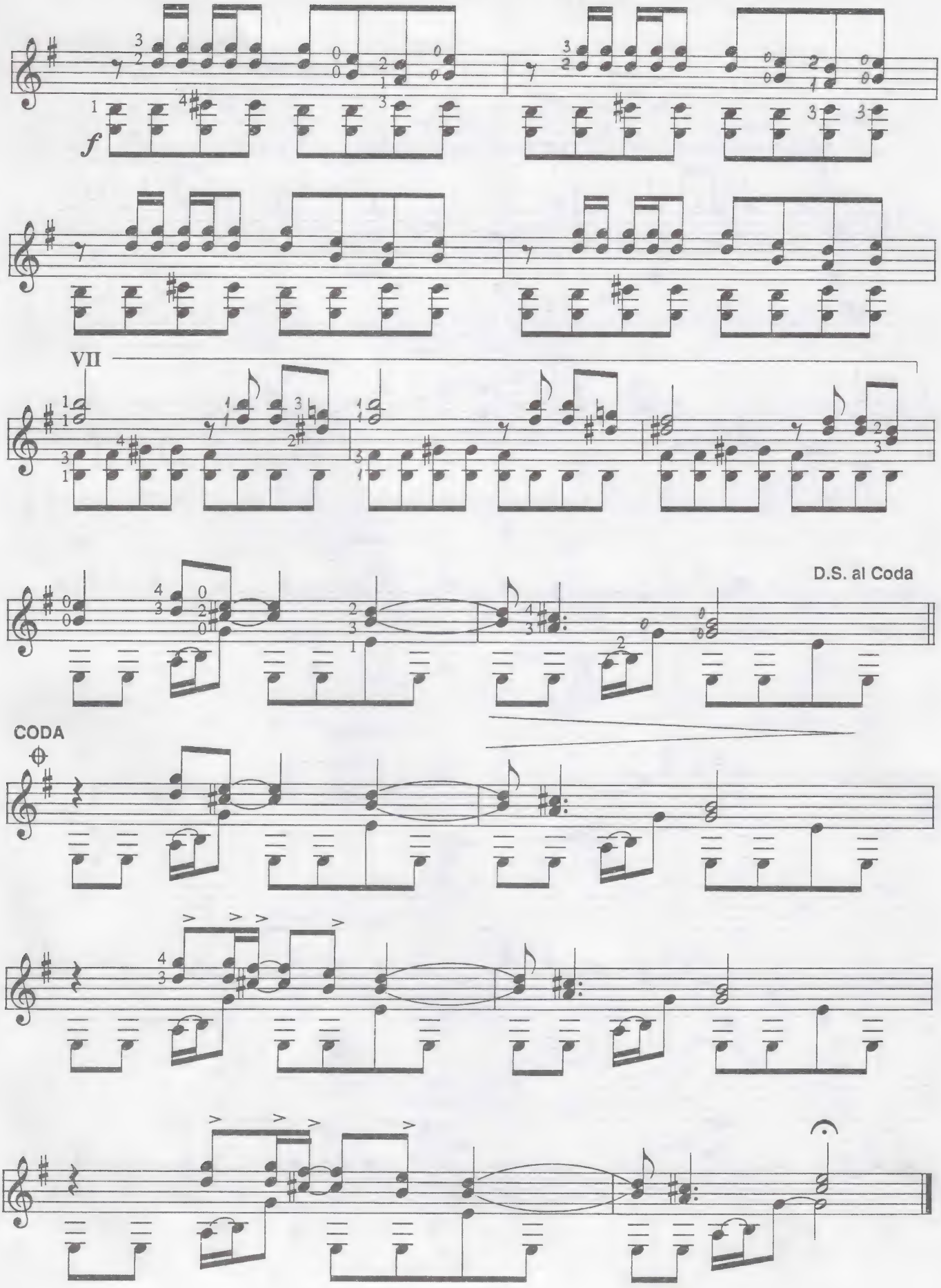



II
V
IV
m i m
i m
i m i m i
To Coda
D.S. al Coda
CODA

COME TOGETHER

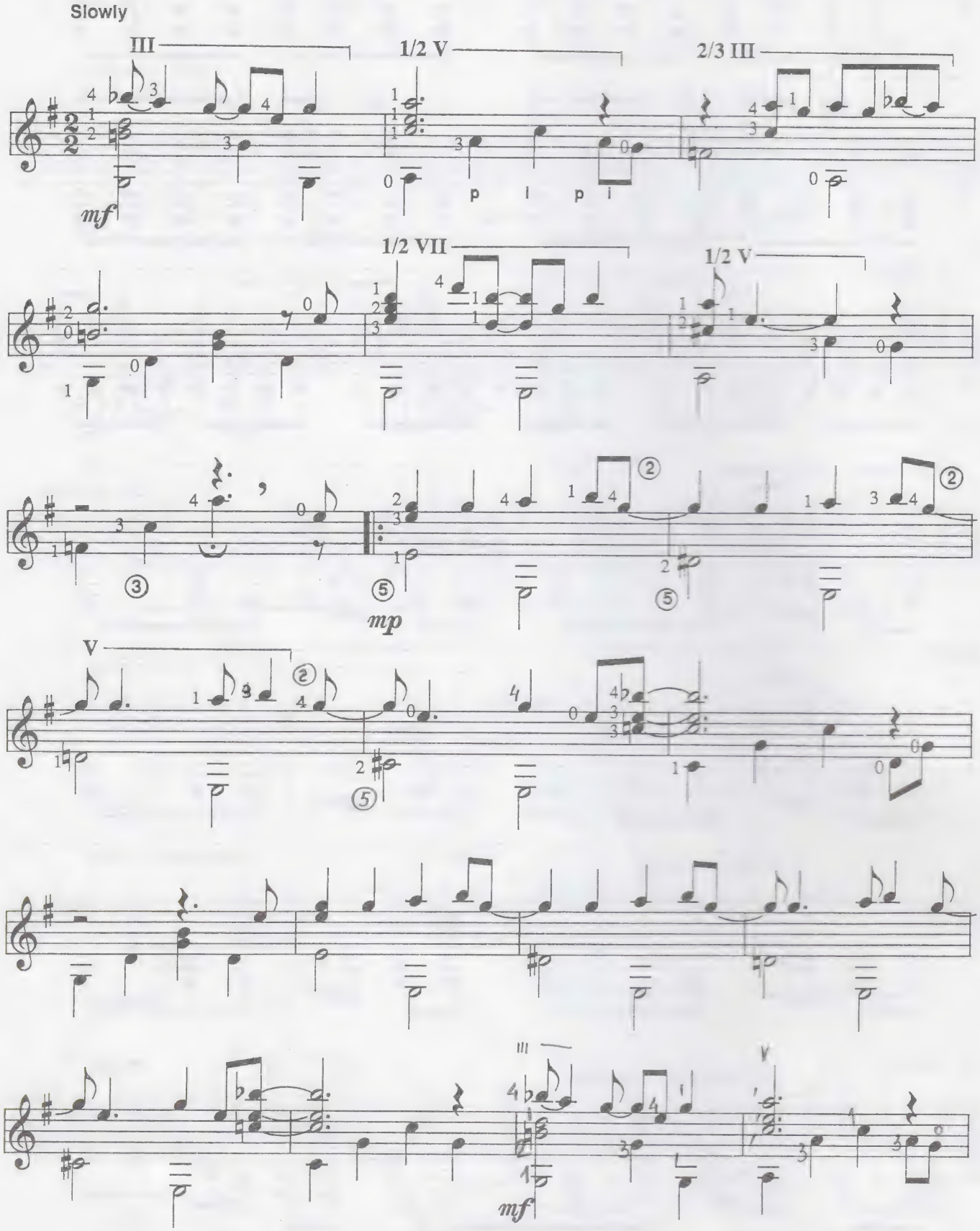
words and music by
John Lennon and Paul McCartney

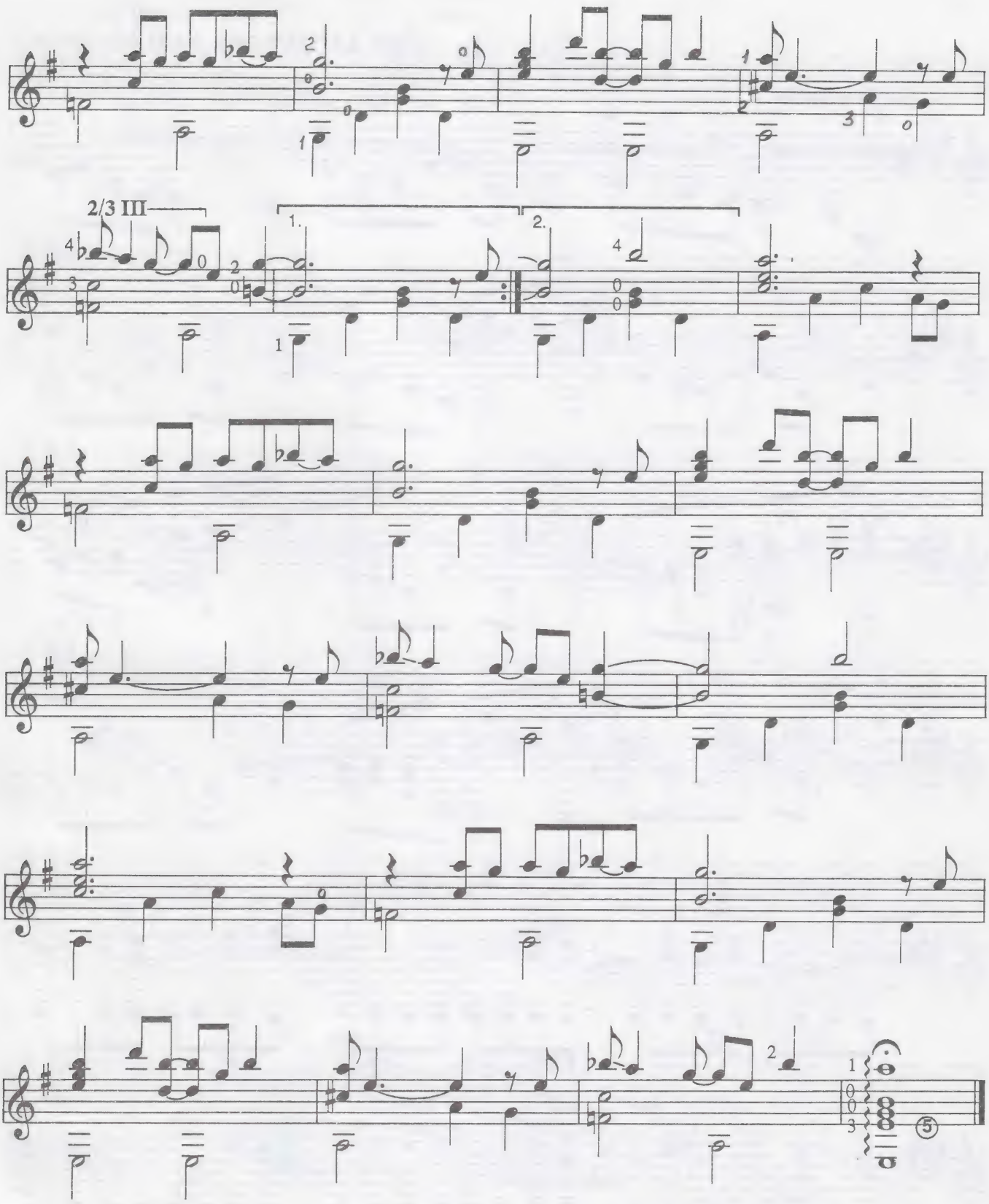



f
VII
D.S. al Coda
CODA

CRY BABY CRY

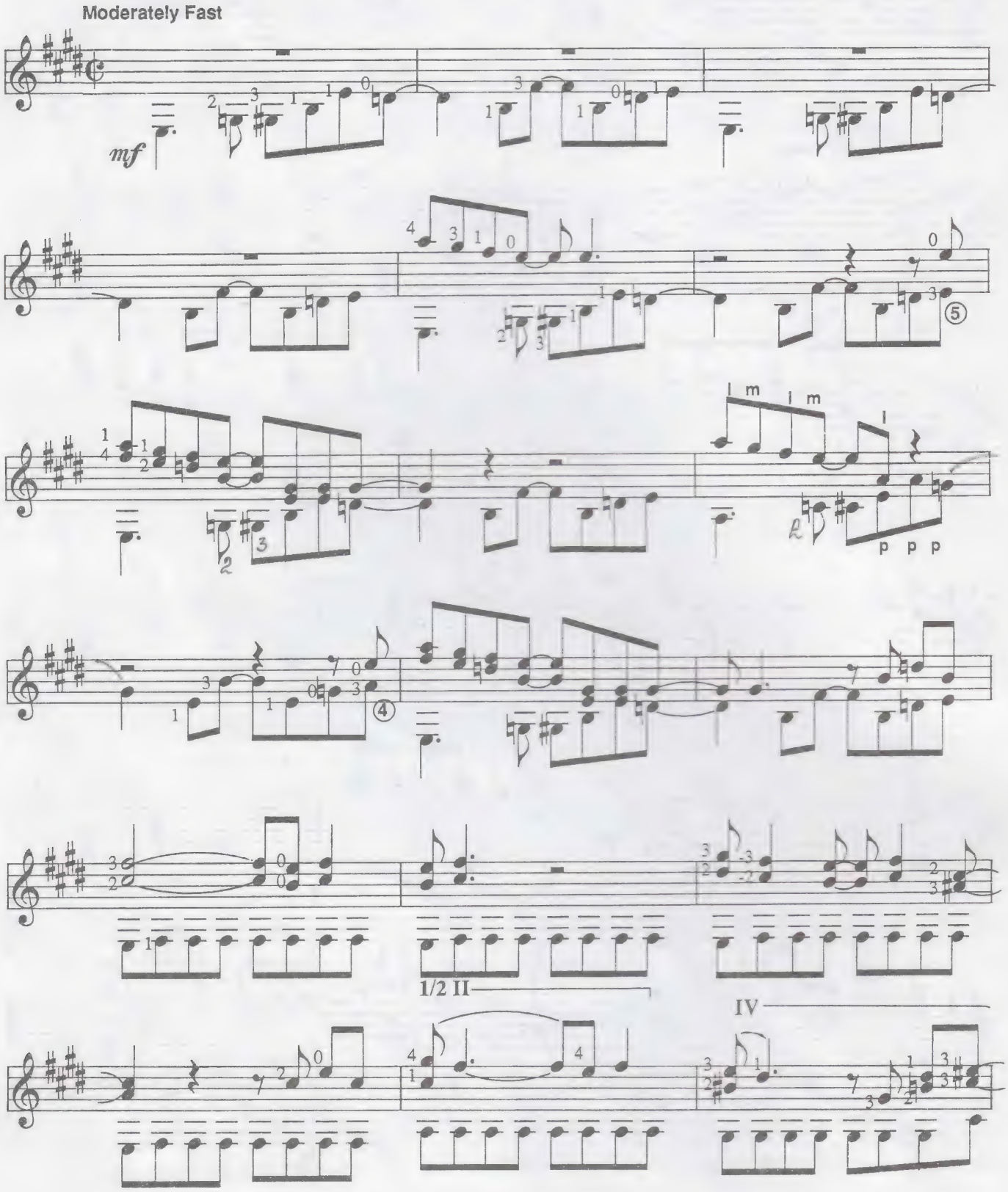
words and music by
John Lennon and Paul McCartney

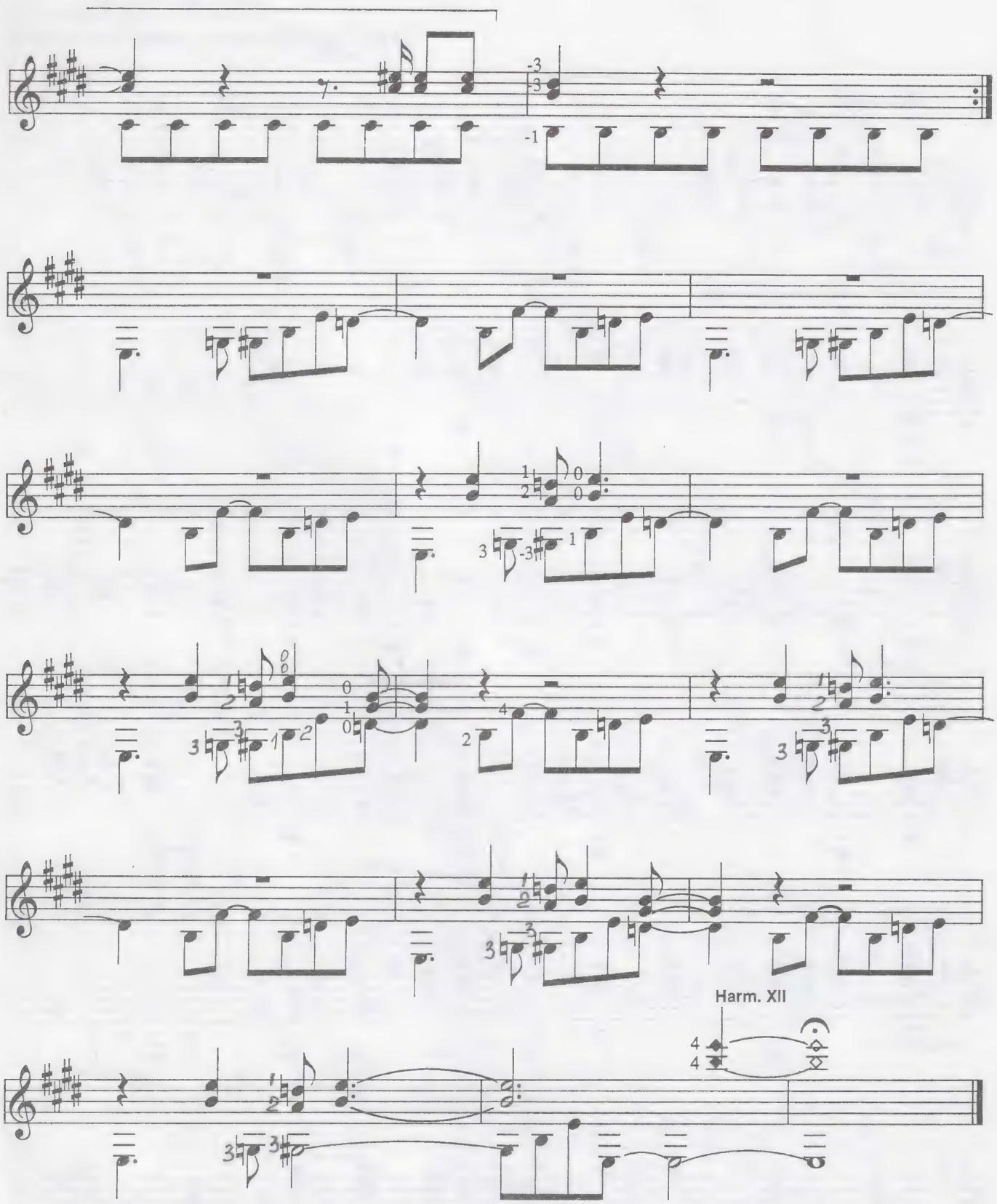



2/3 III
1.
2.

DAY TRIPPER

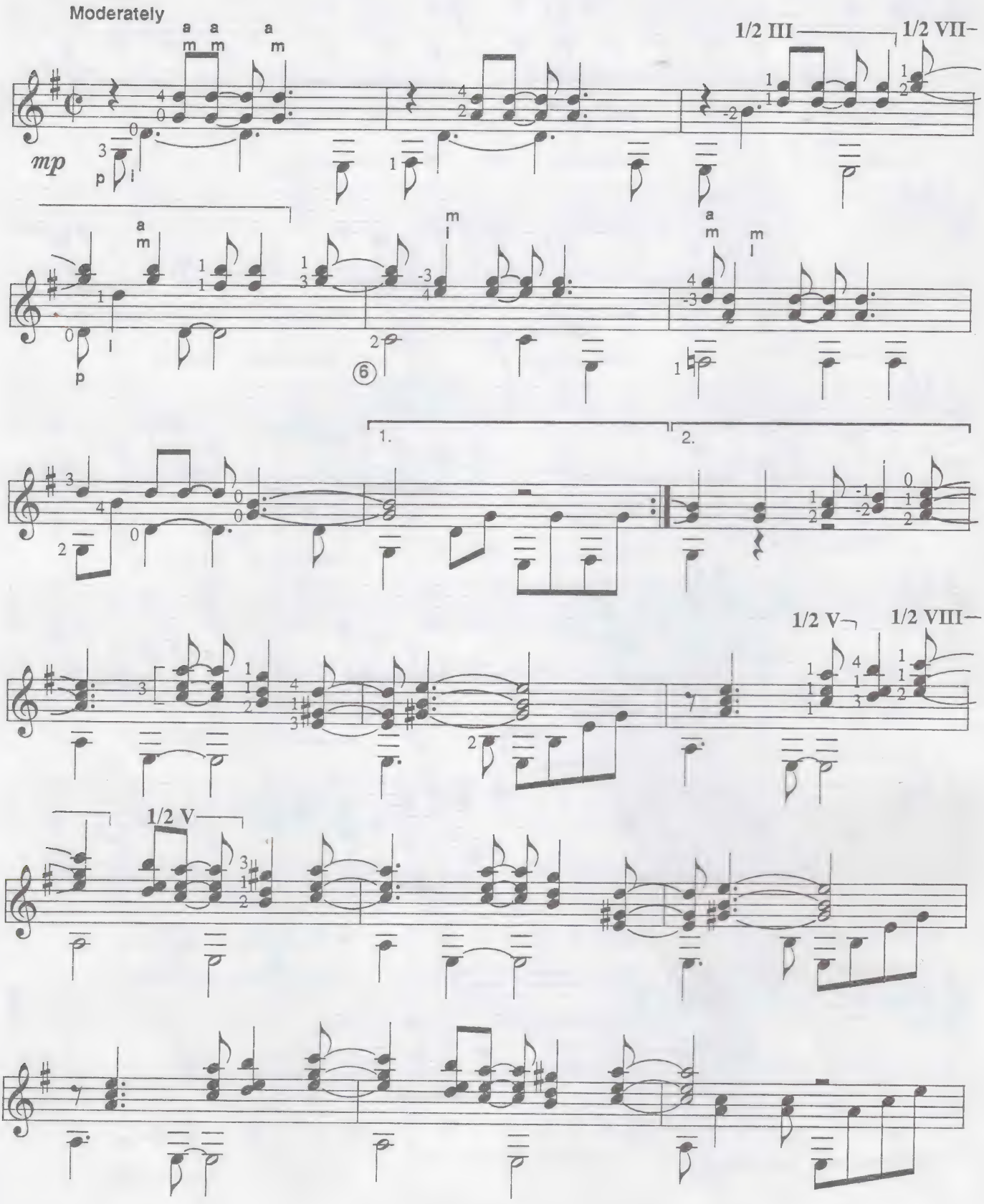
words and music by
John Lennon and Paul McCartney

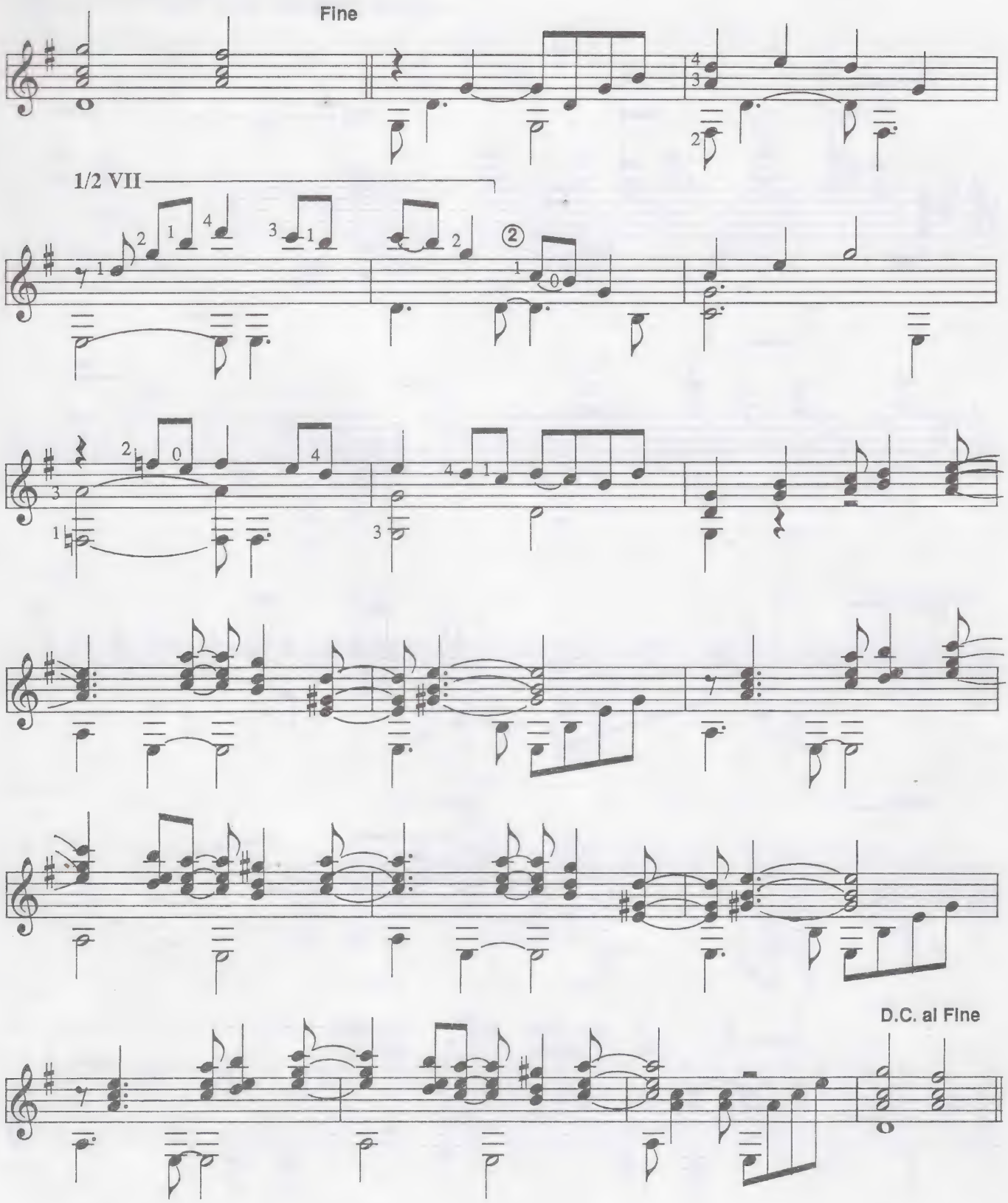



Harm. XII

FOR NO ONE

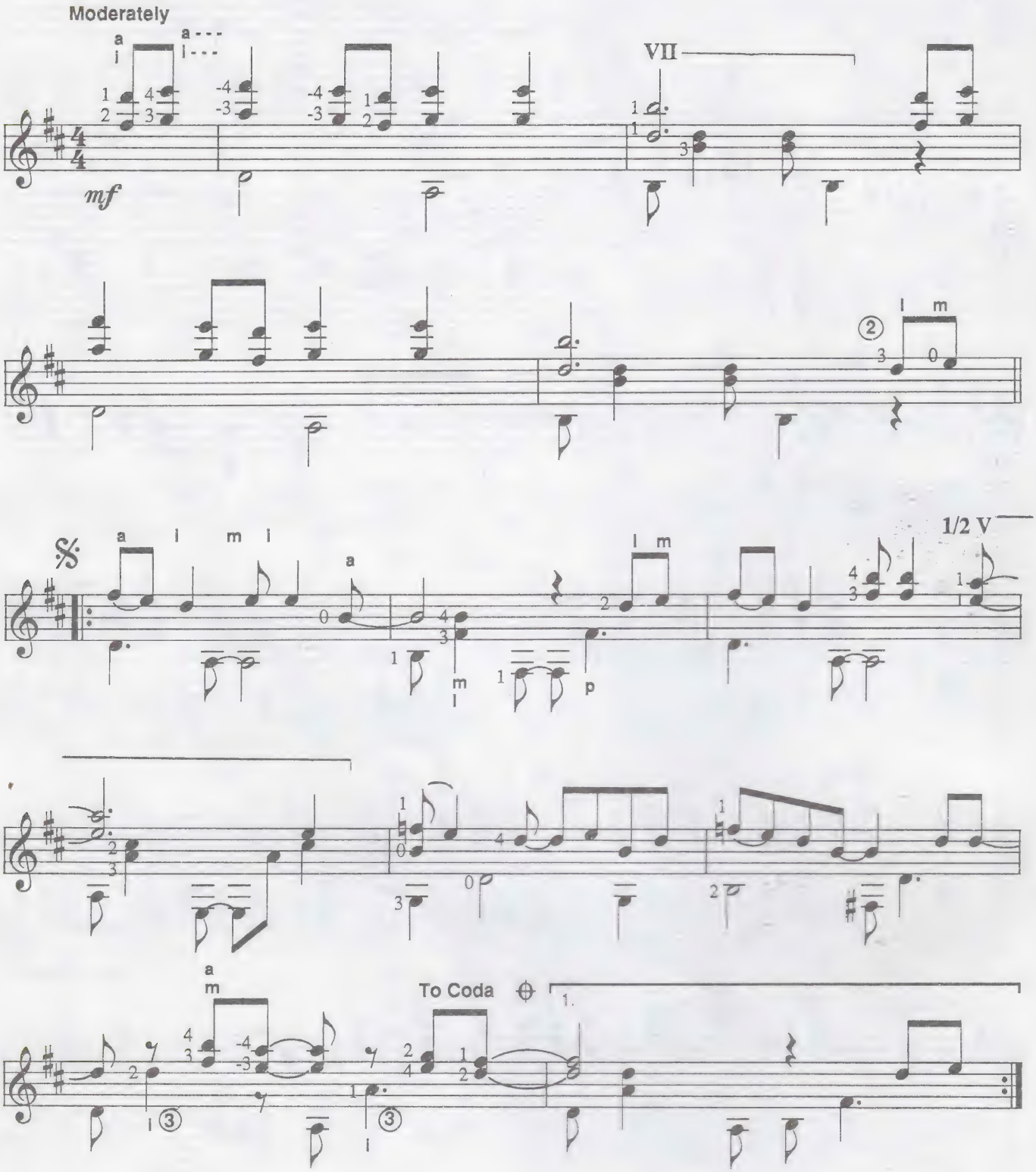
words and music by
John Lennon and Paul McCartney

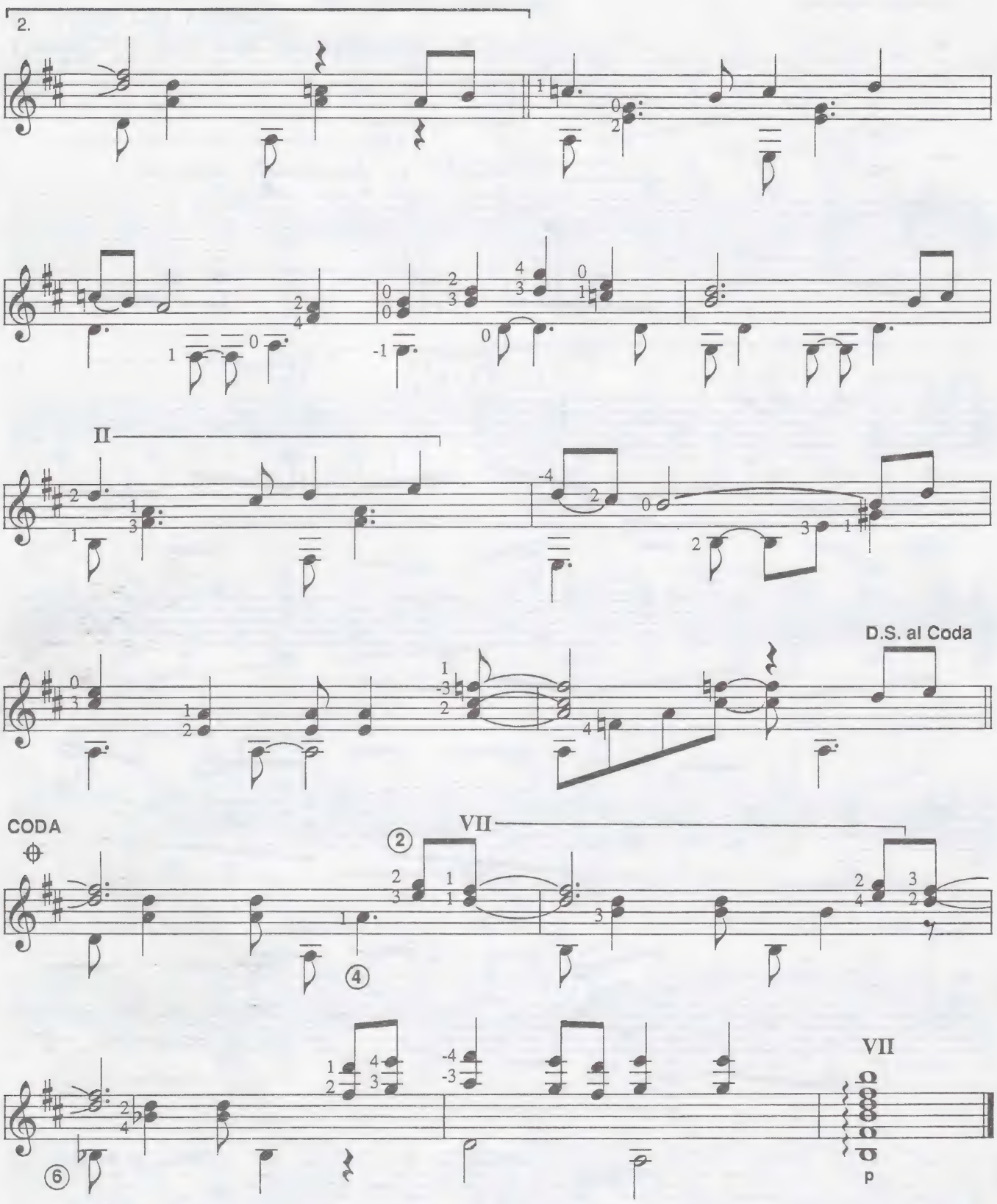



Fine
1/2 VII
D.C. al Fine

FROM ME TO YOU

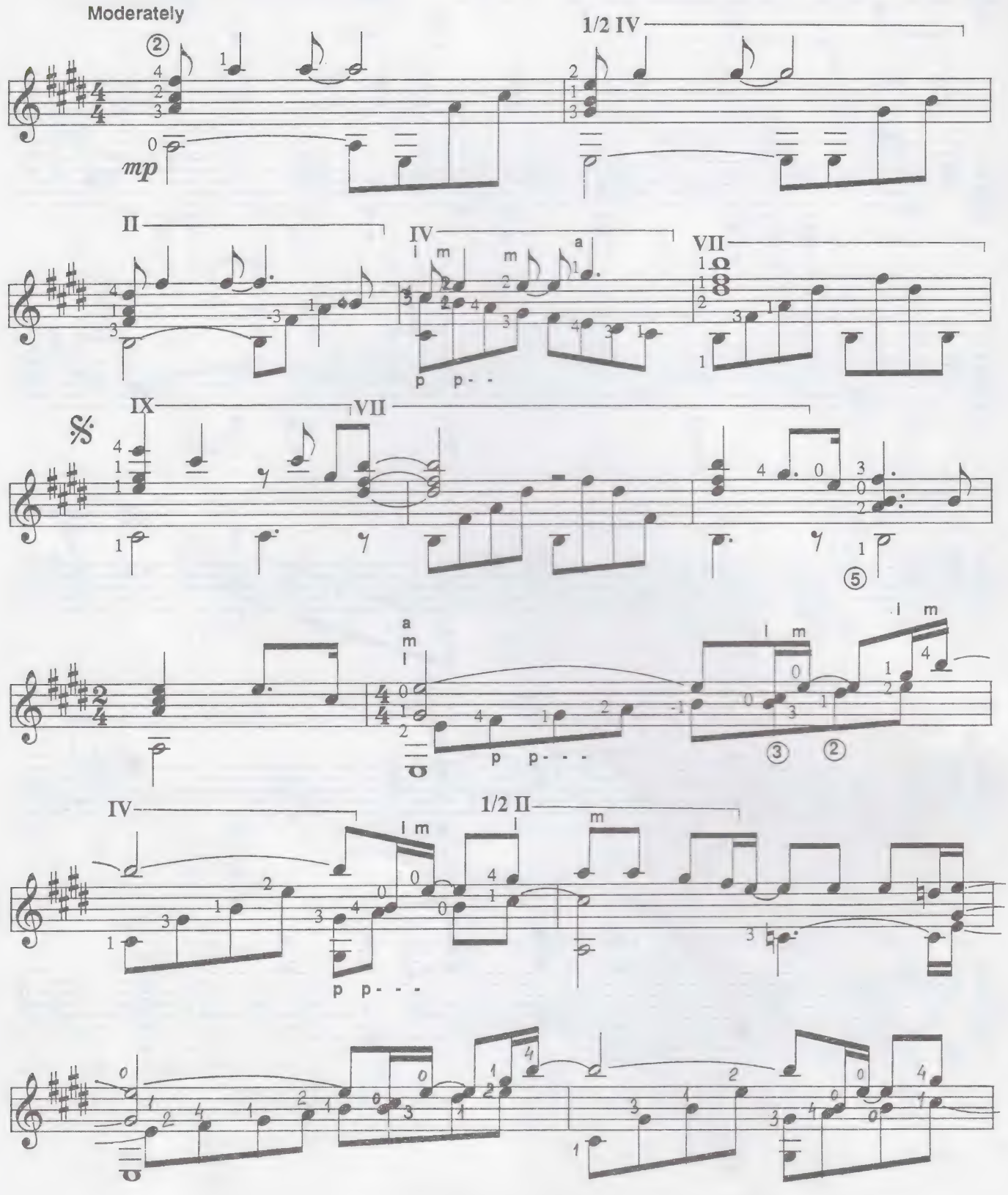
words and music by
John Lennon and Paul McCartney

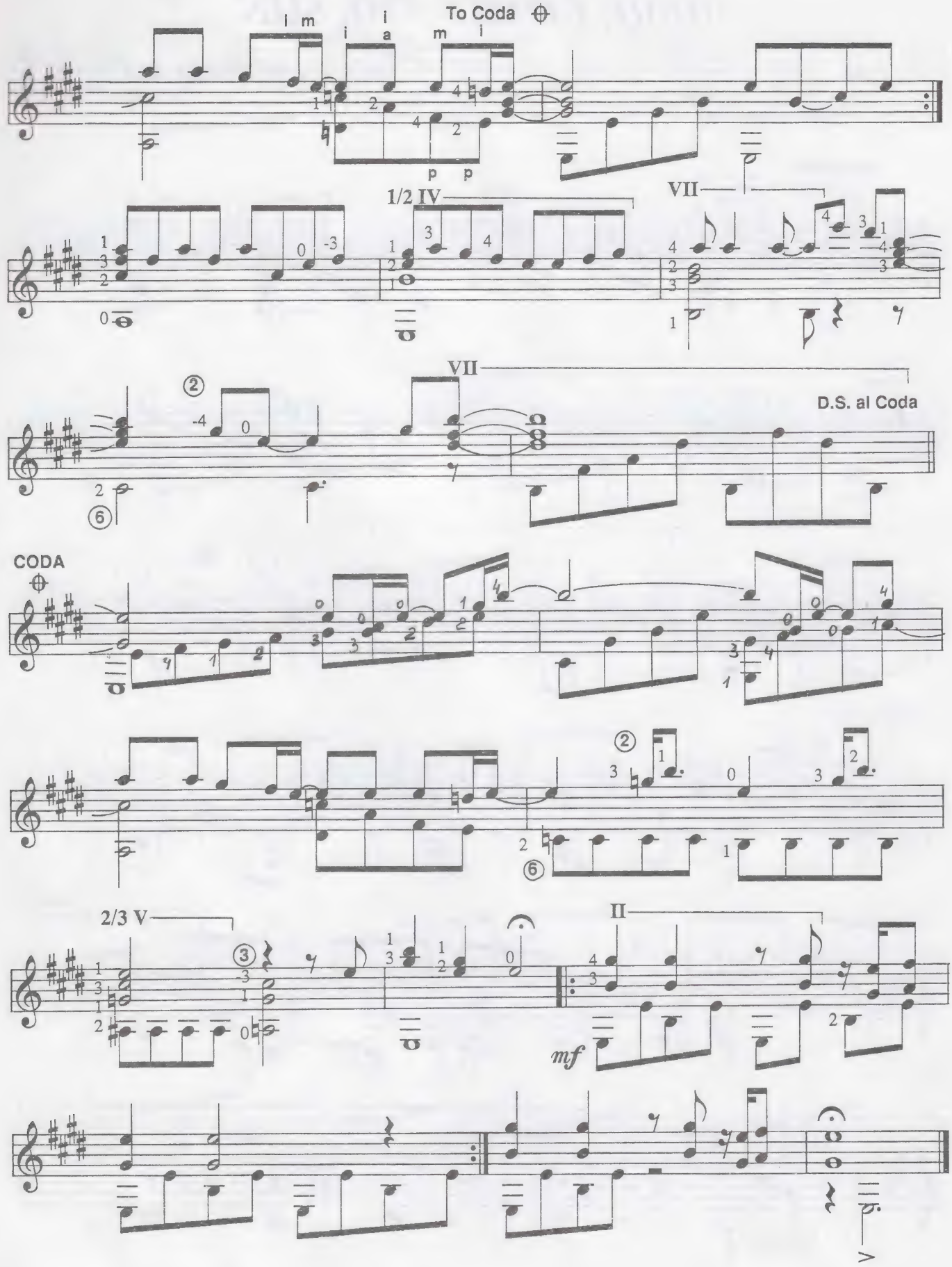



2.
II
D.S. al Coda
CODA
VII
VII
p

HELLO, GOODBYE

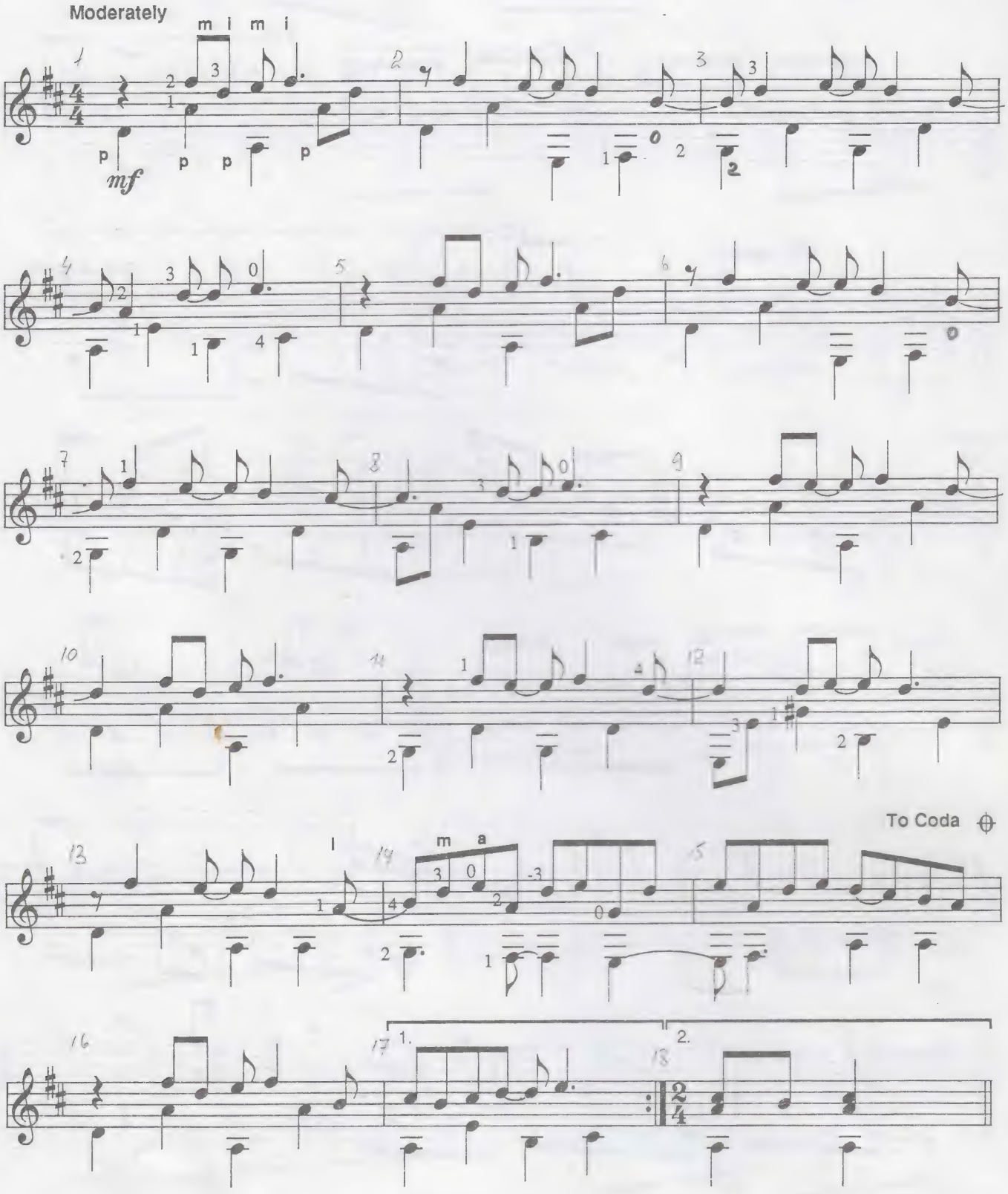
words and music by
John Lennon and Paul McCartney

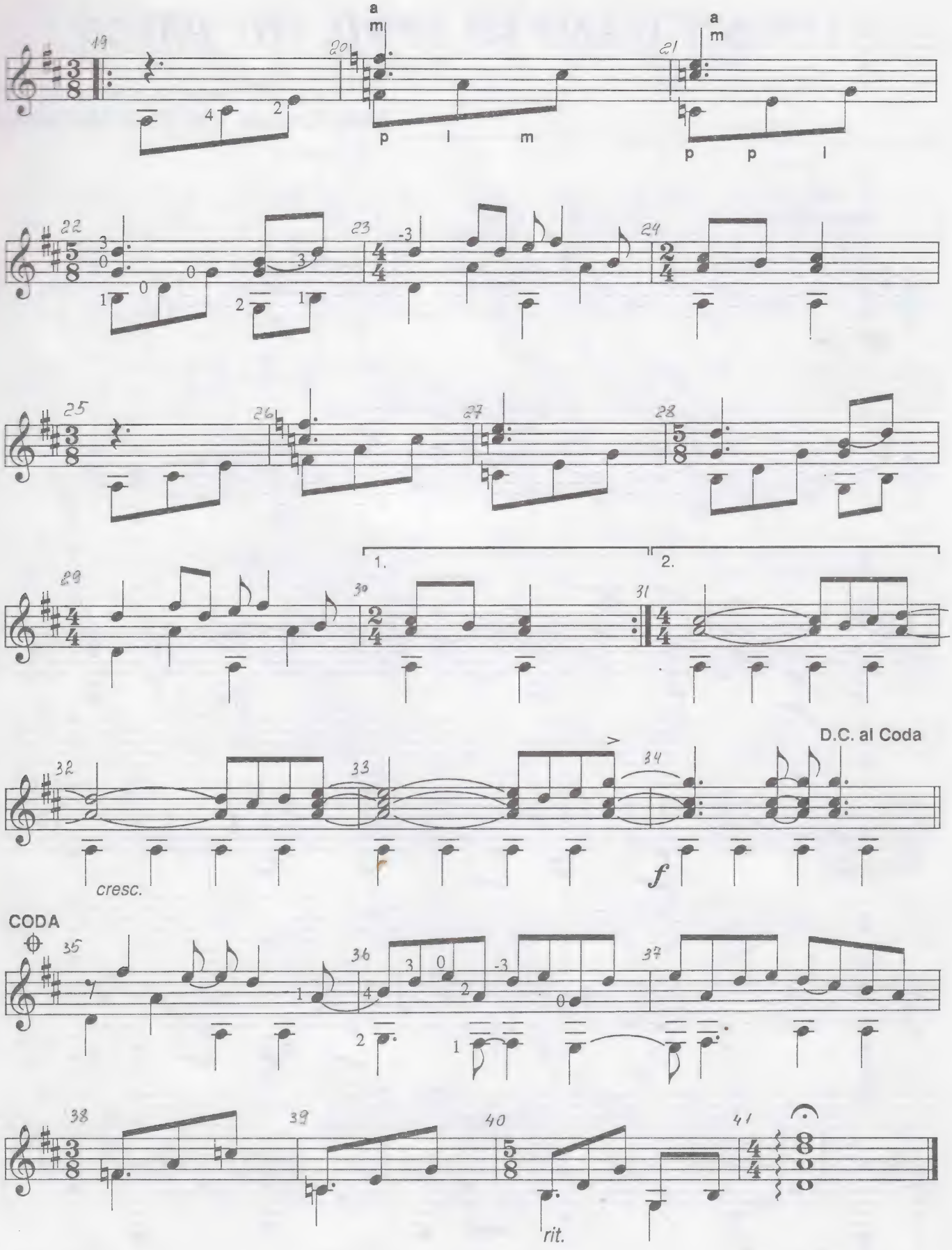



To Coda
1/2 IV
VII
D.S. al Coda
CODA
2/3 V
II
mf

HERE COMES THE SUN

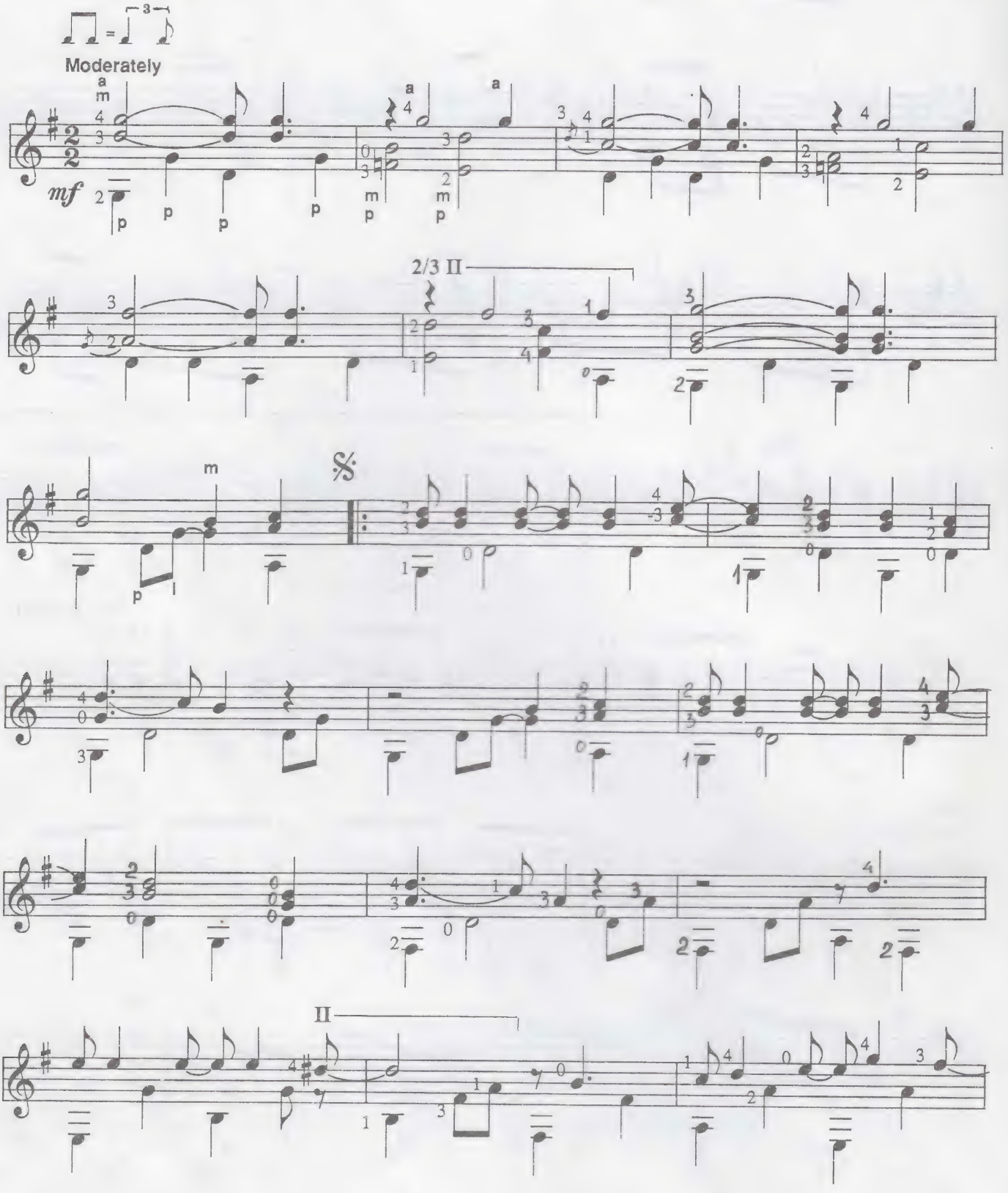
words and music by
George Harrison

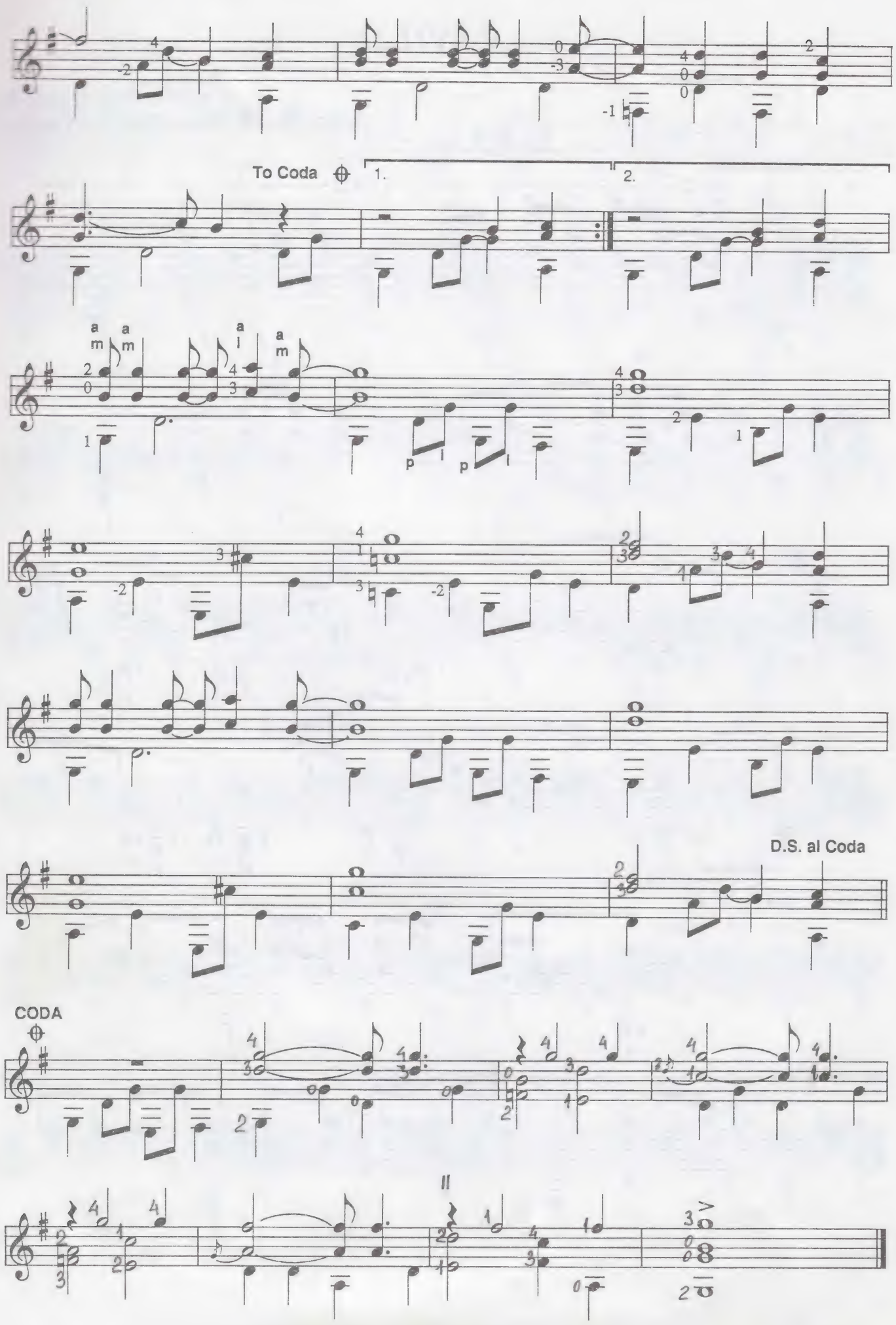



a
m
p i m
a
m
p p i
1.
2.
D.C. al Coda
cresc.
f
CODA
rit.

I DON'T WANT TO SPOIL THE PARTY

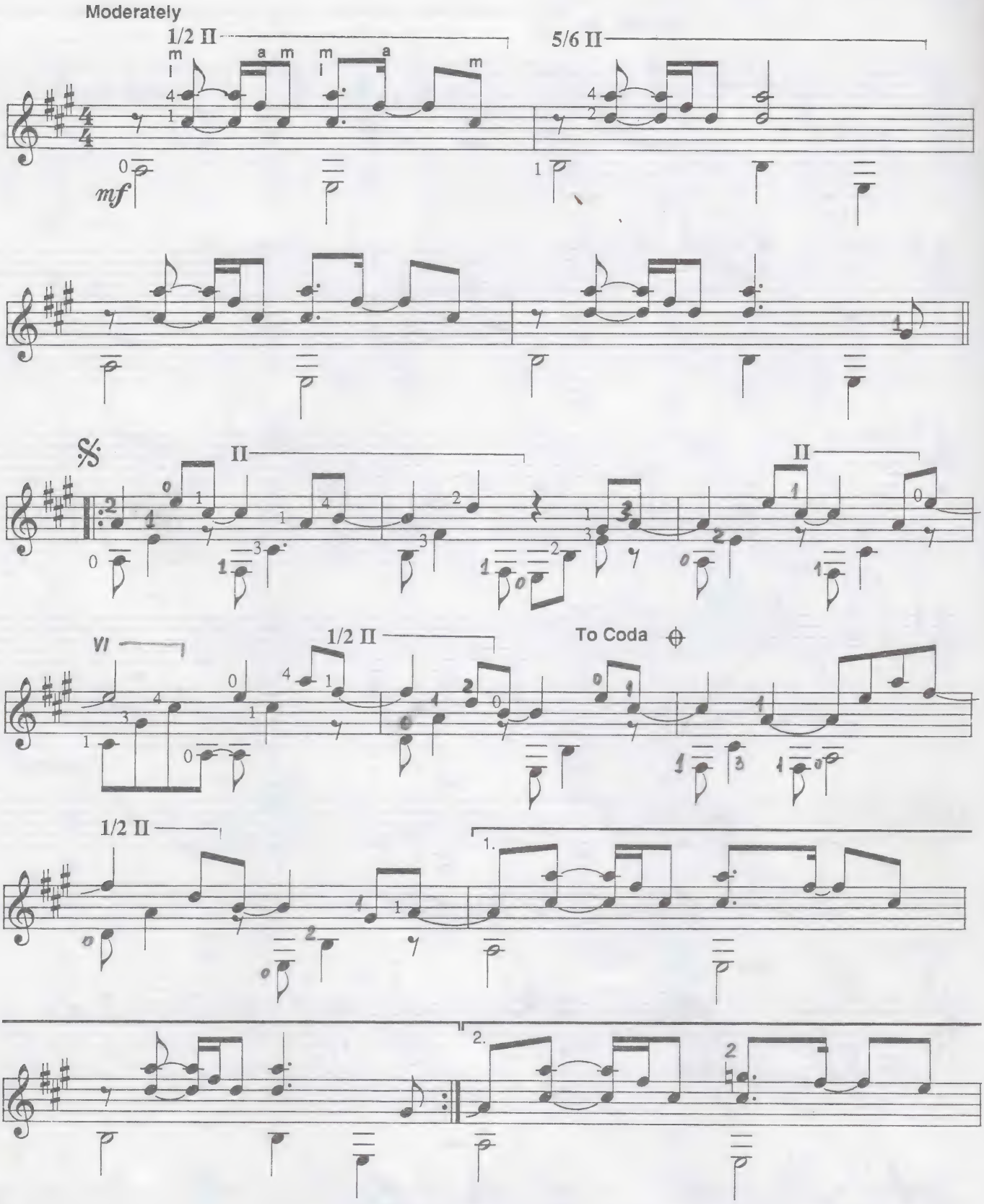
words and music by
John Lennon and Paul McCartney

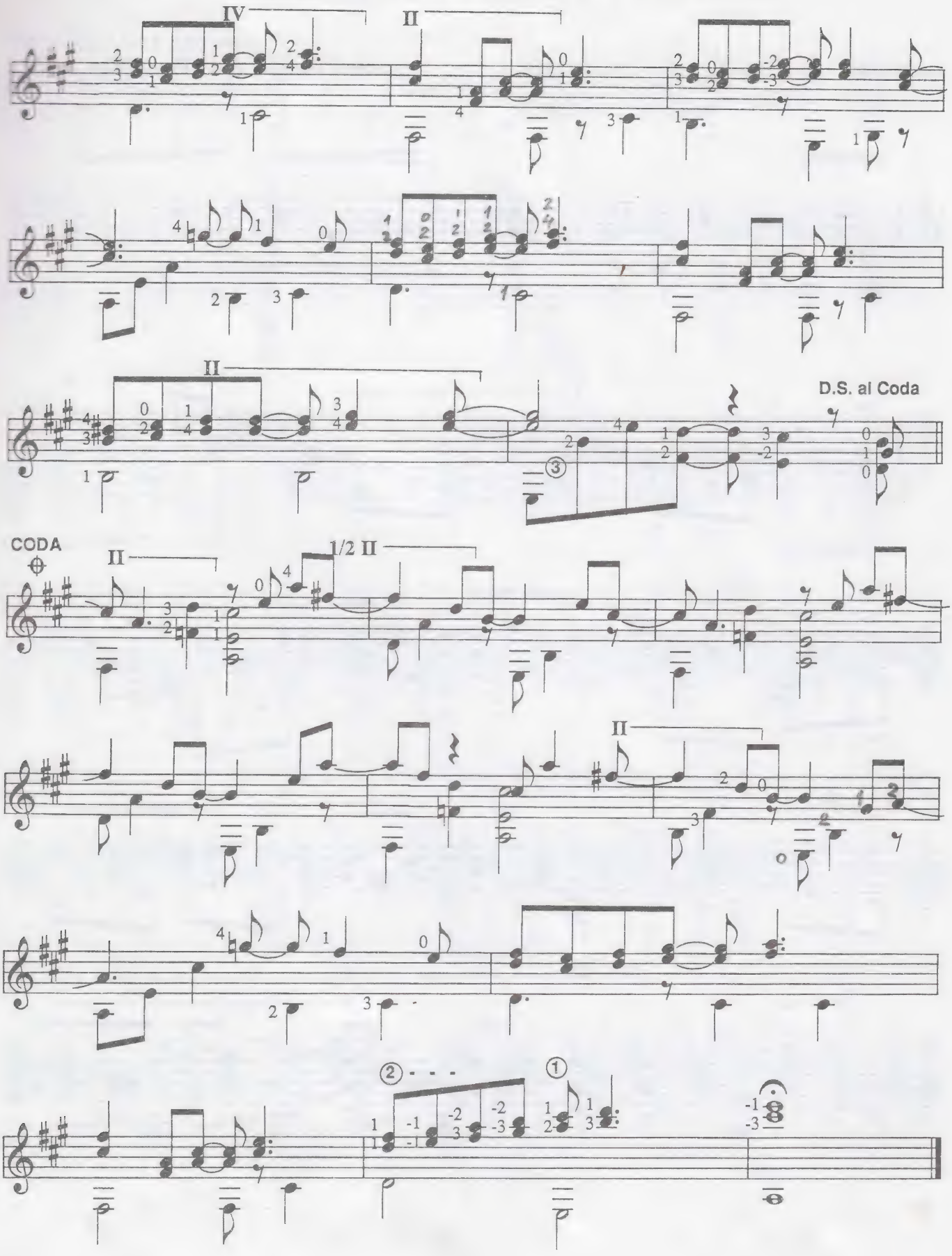



To Coda
1.
2.
a m a m
a i a m
p i p i
D.S. al Coda
CODA

I WILL

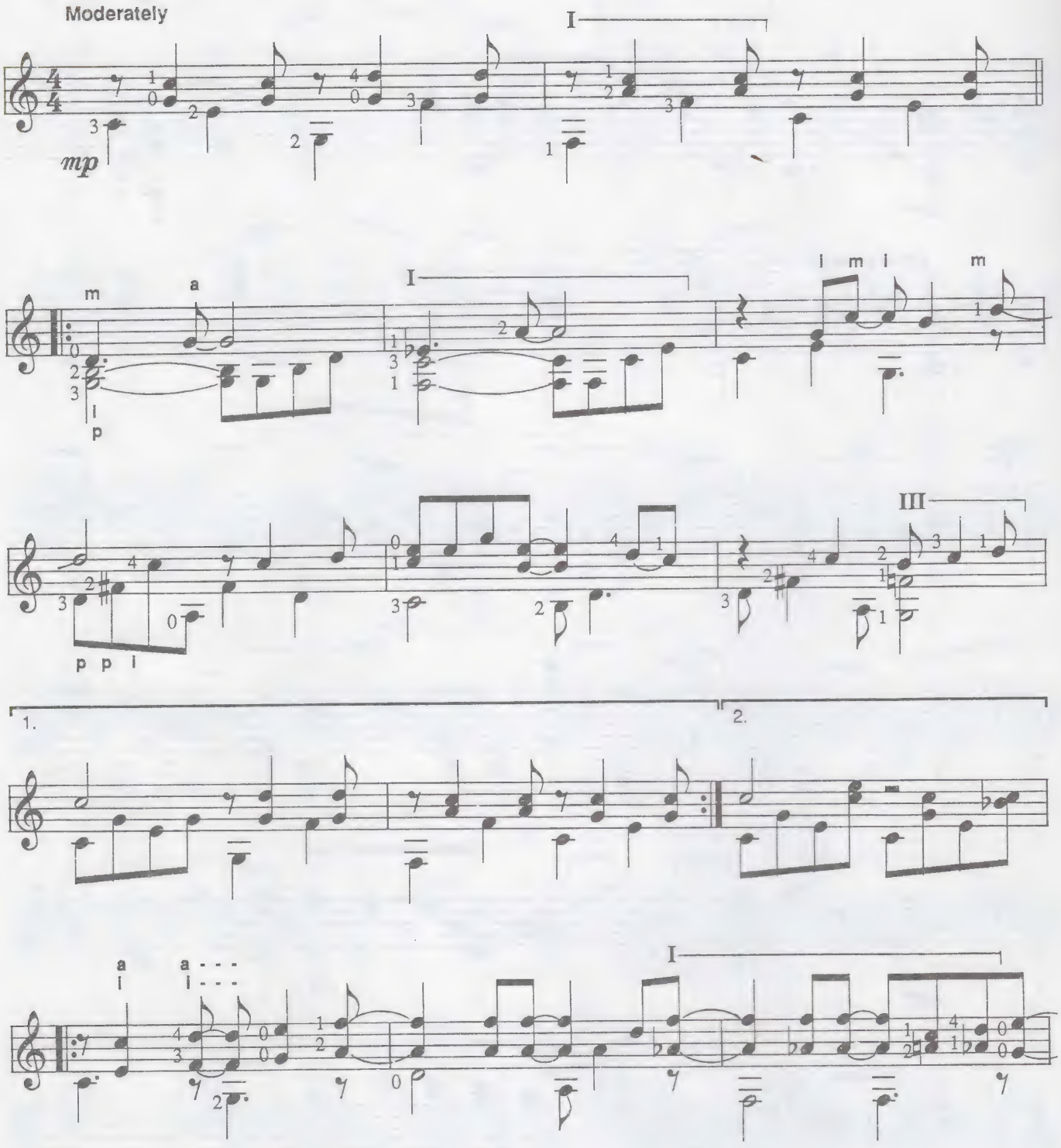
words and music by
John Lennon and Paul McCartney

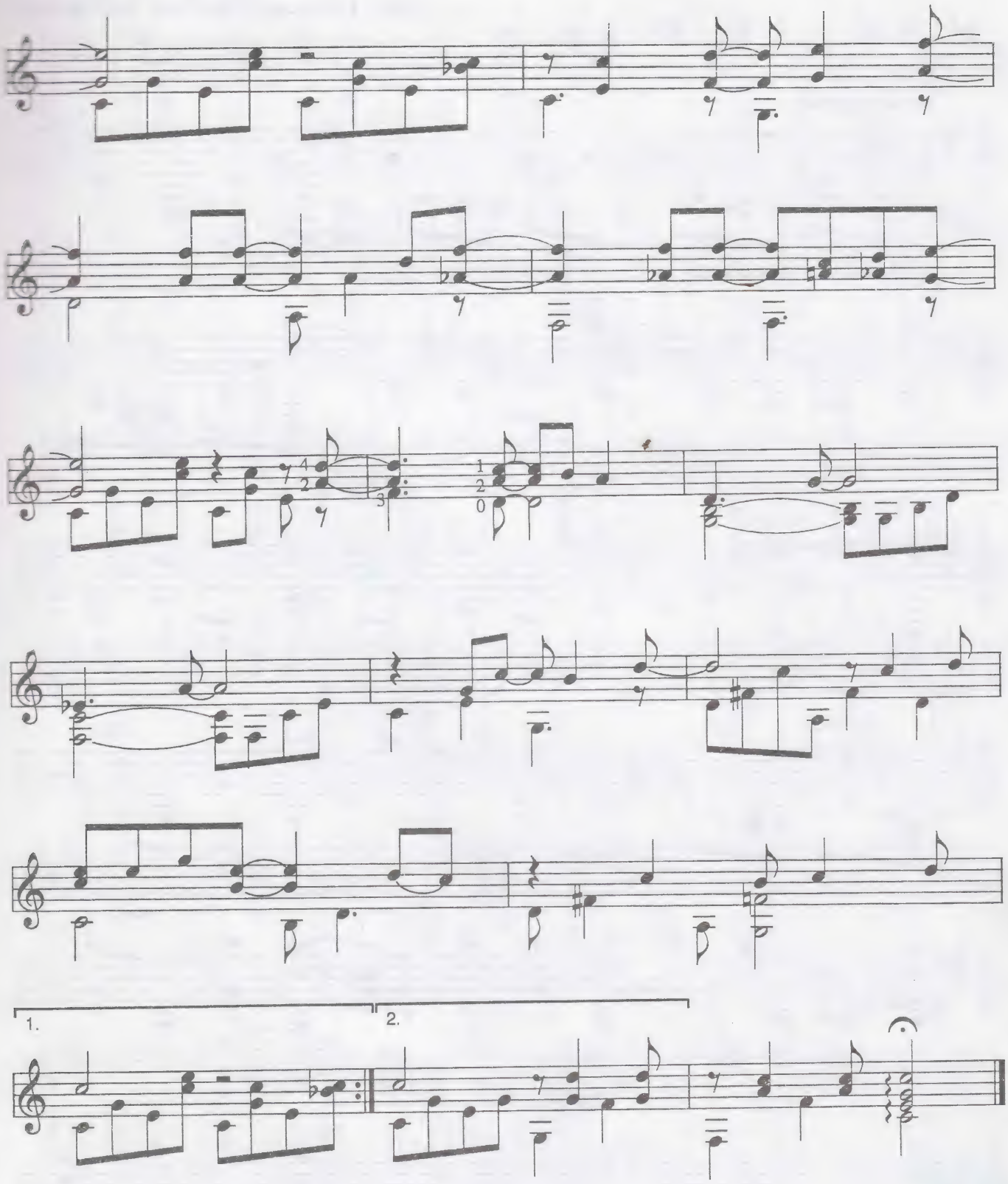



IV
II
II
D.S. al Coda
CODA
II
1/2 II
II

I'LL FOLLOW THE SUN

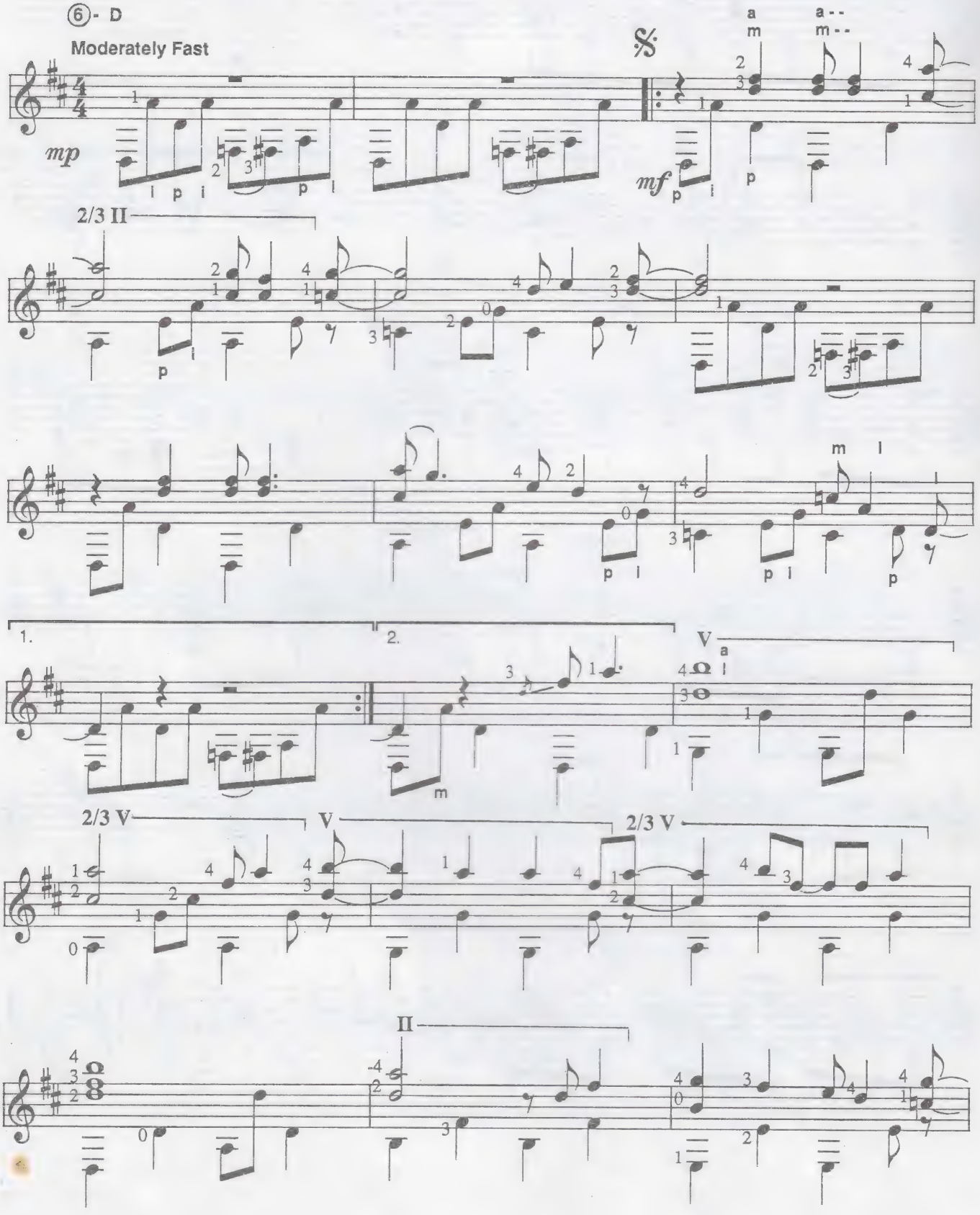
words and music by
John Lennon and Paul McCartney

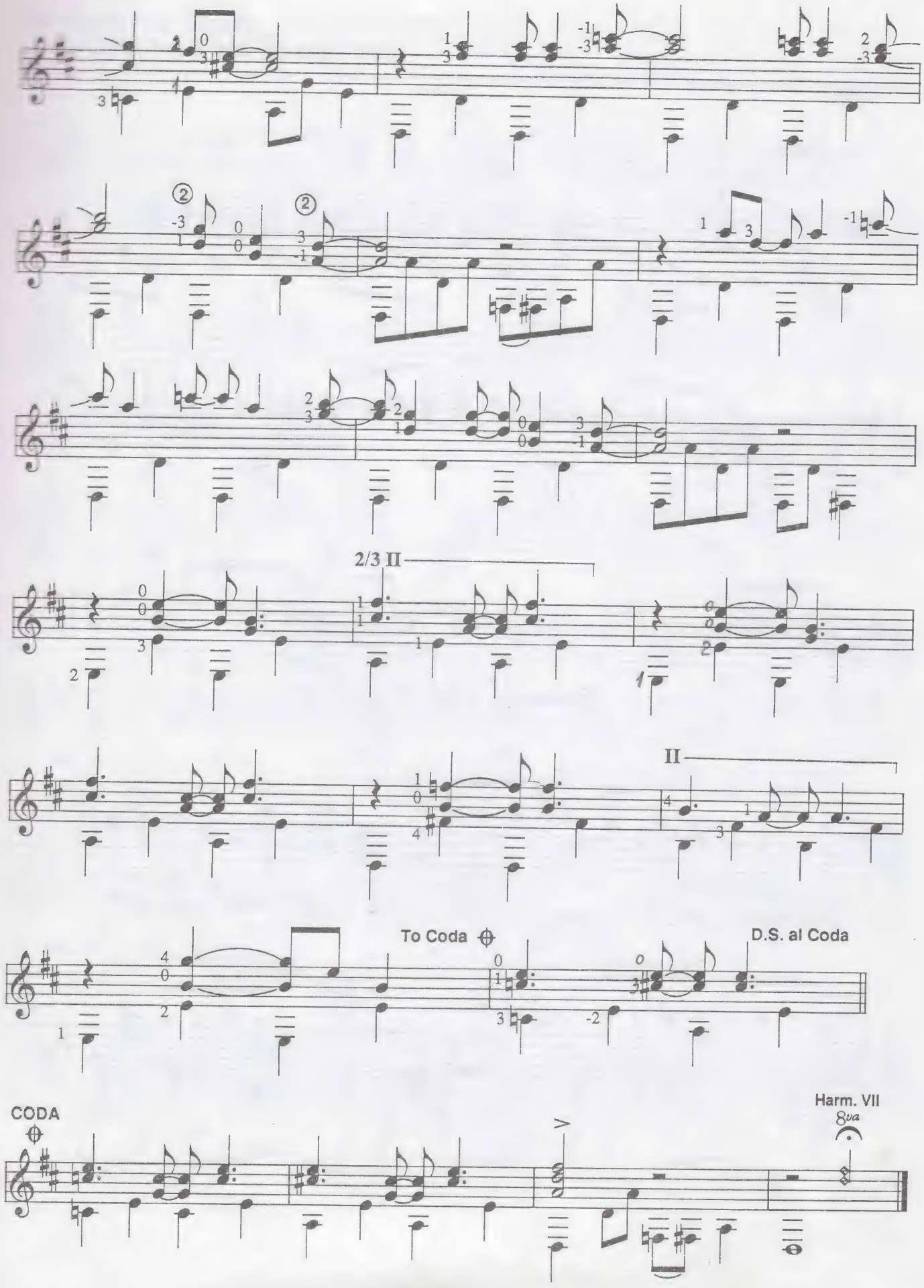



1.
2.

I'M A LOSER

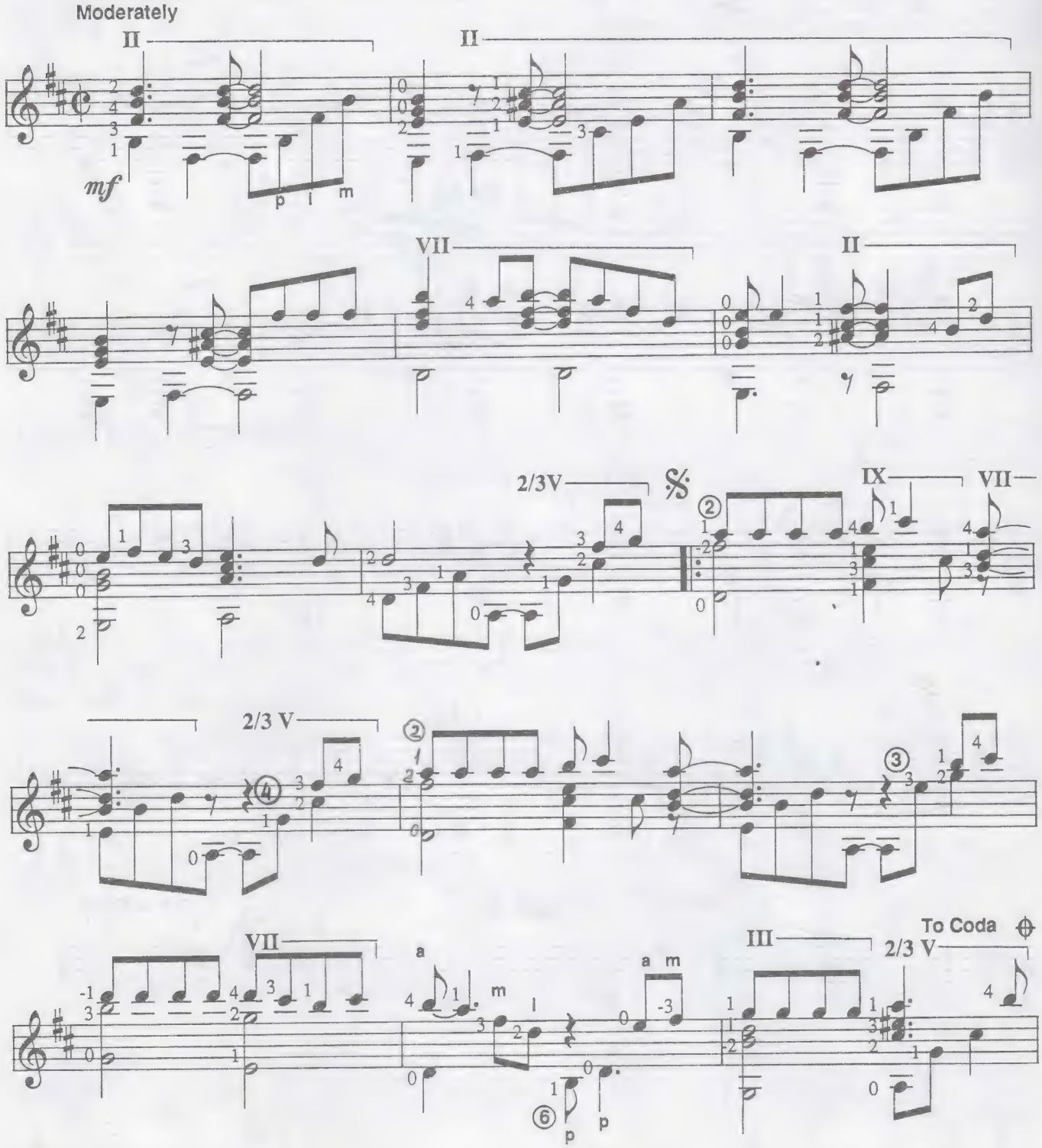
words and music by
John Lennon and Paul McCartney

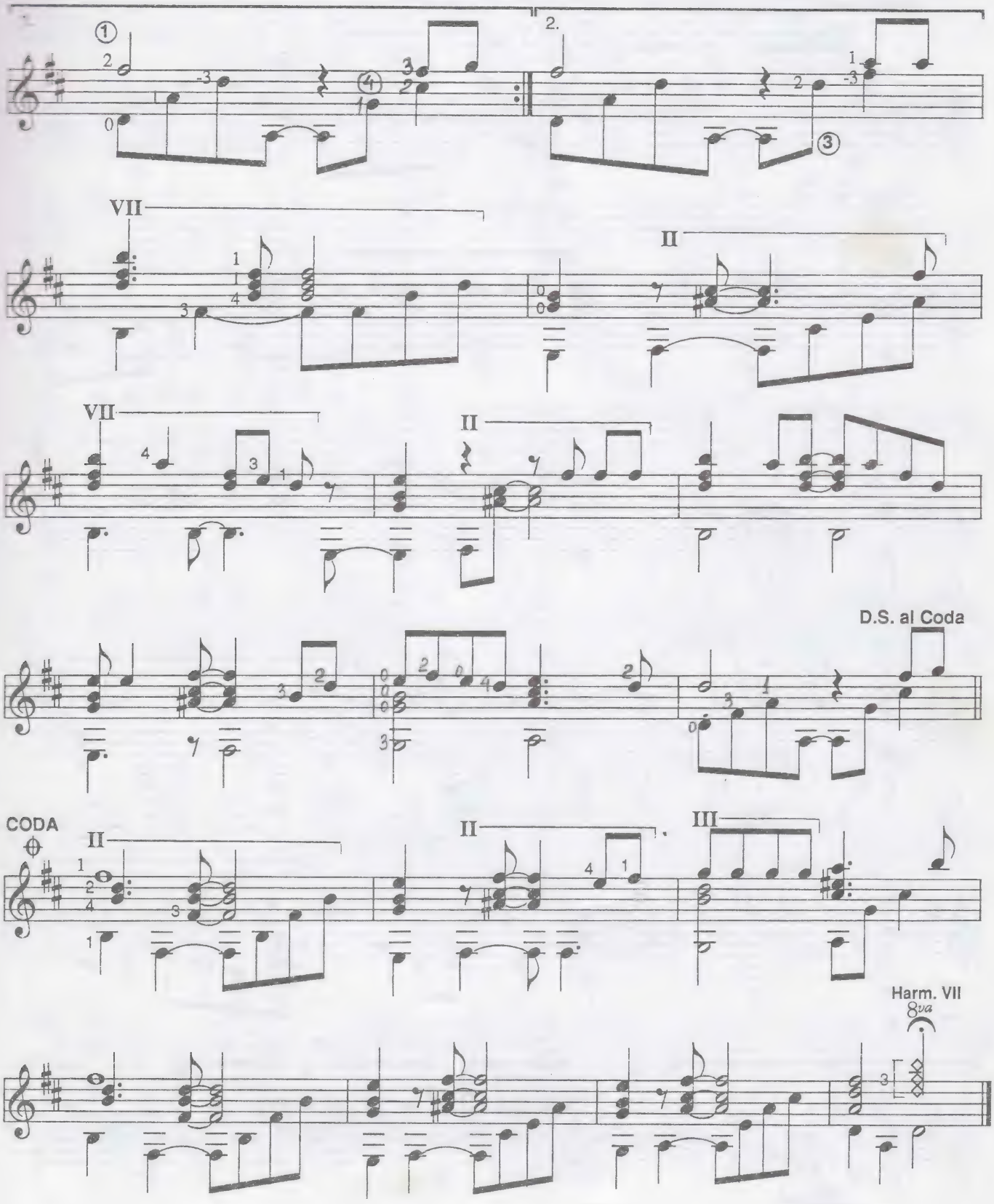



2/3 II
II
To Coda
D.S. al Coda
CODA
Harm. VII
8va

I'M HAPPY JUST TO DANCE WITH YOU

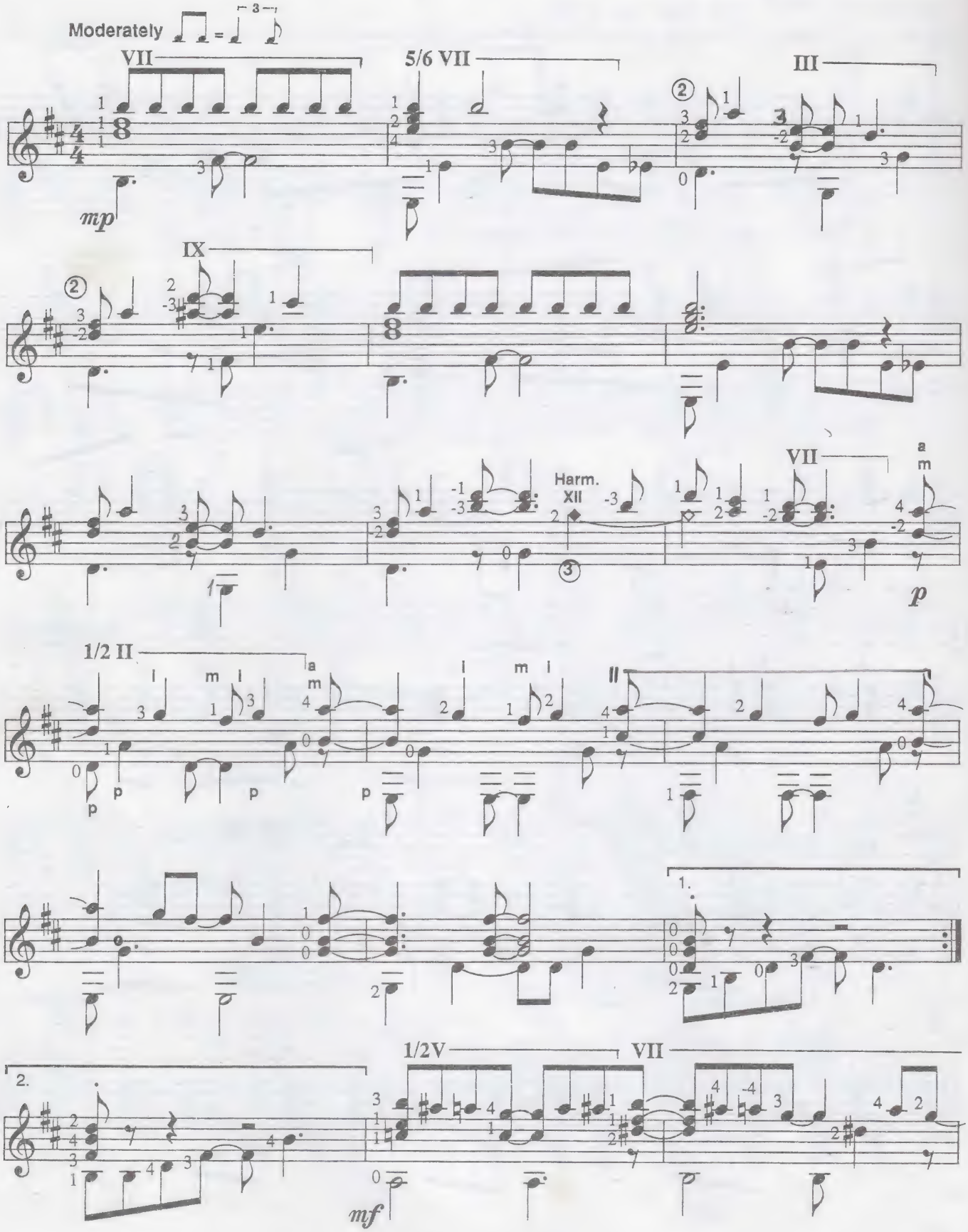
words and music by
John Lennon and Paul McCartney

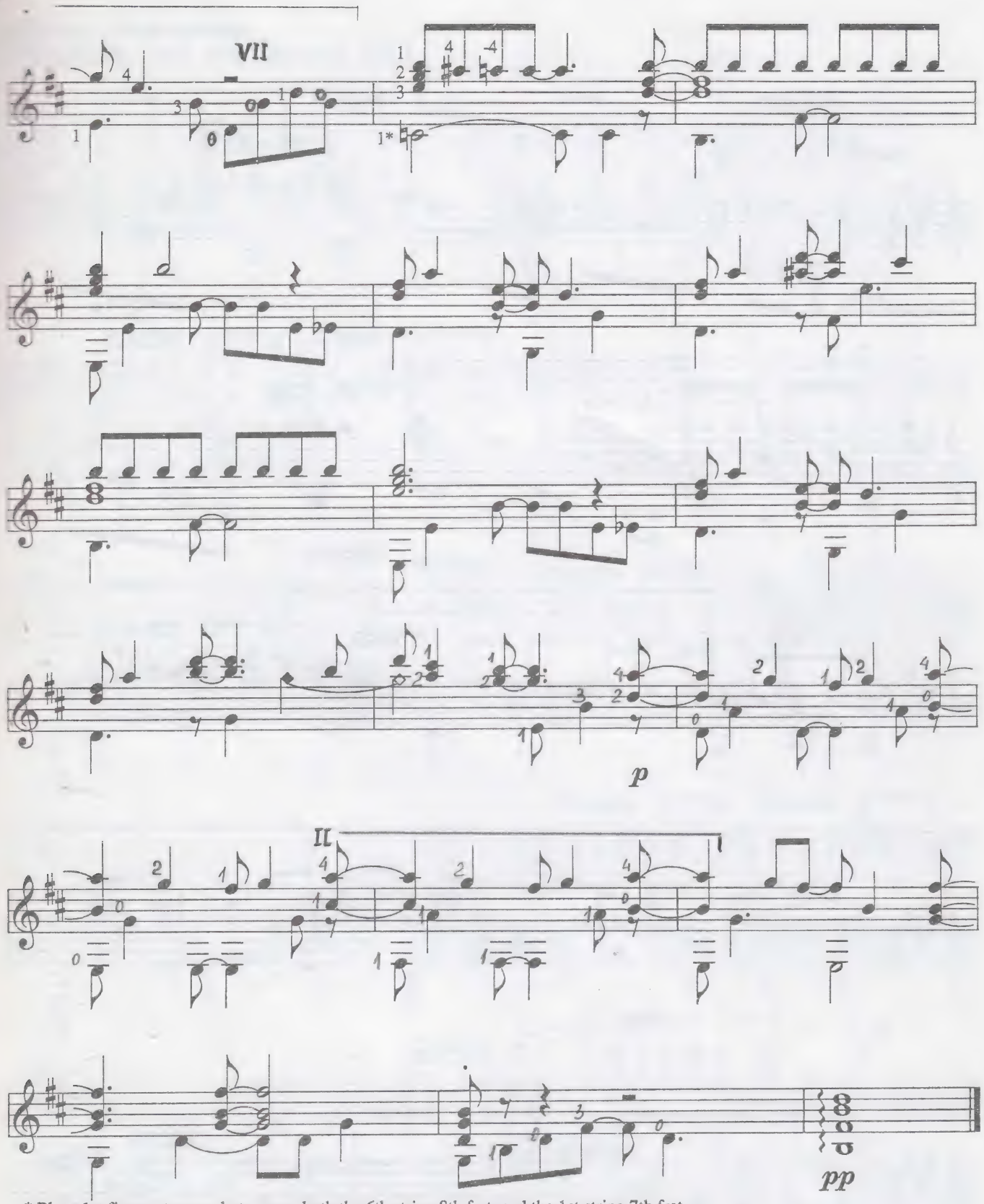



2.
VII
II
VII
II
D.S. al Coda
CODA
II
II
III
Harm. VII
8va

I'M ONLY SLEEPING

words and music by
John Lennon and Paul McCartney

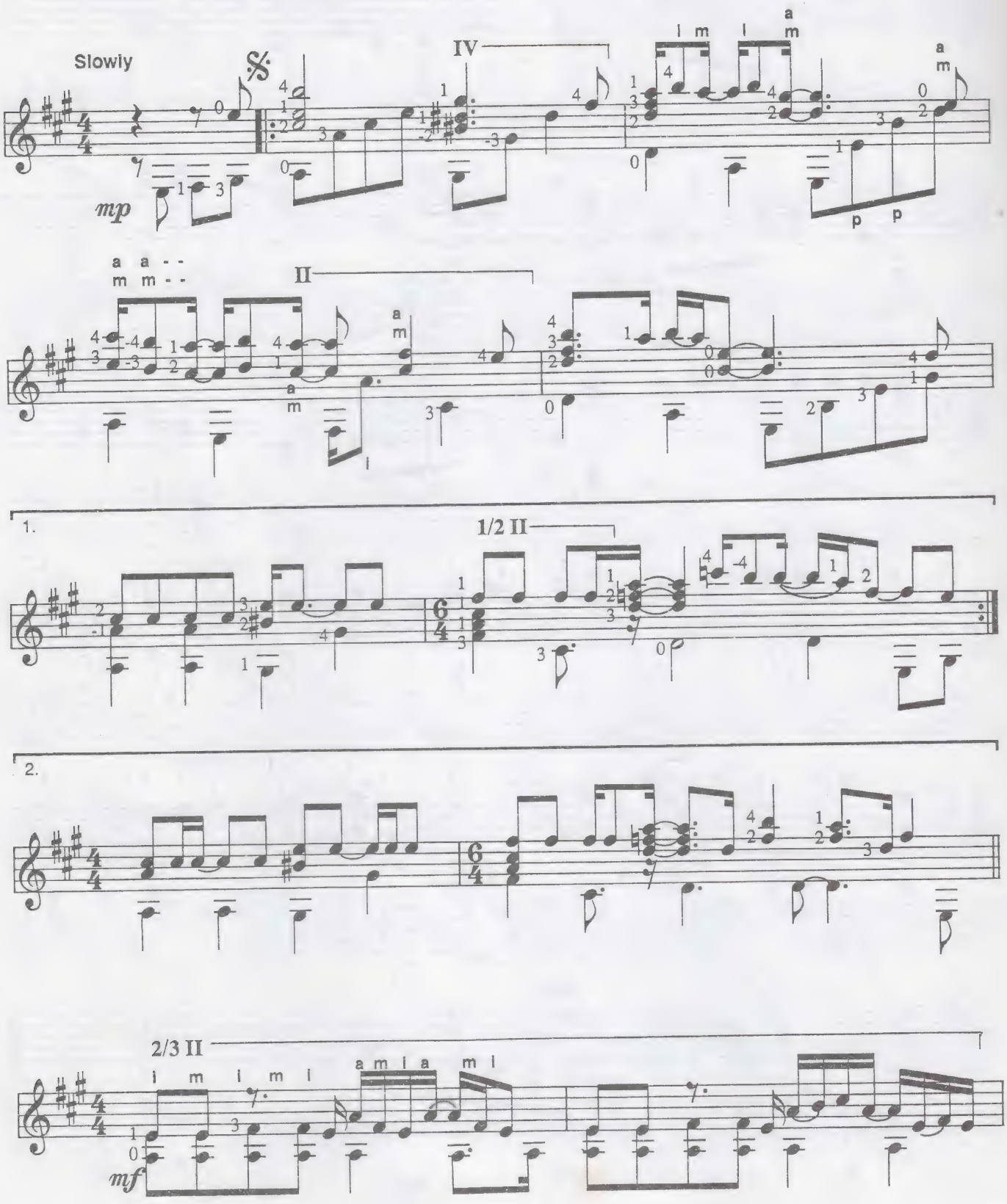


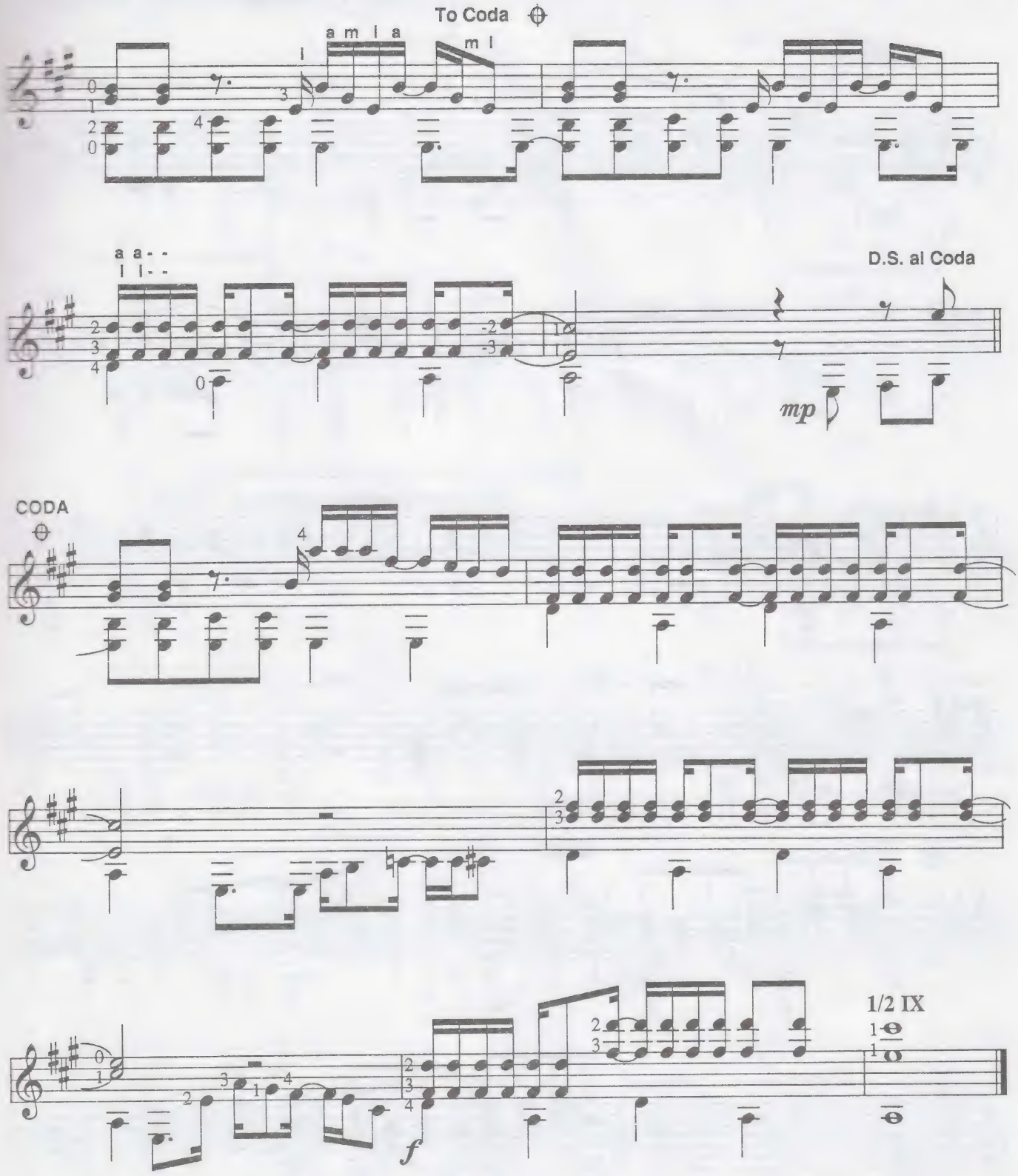


* Place 1st finger at an angle to cover both the 6th string 8th fret, and the 1st string 7th fret

I'M SO TIRED

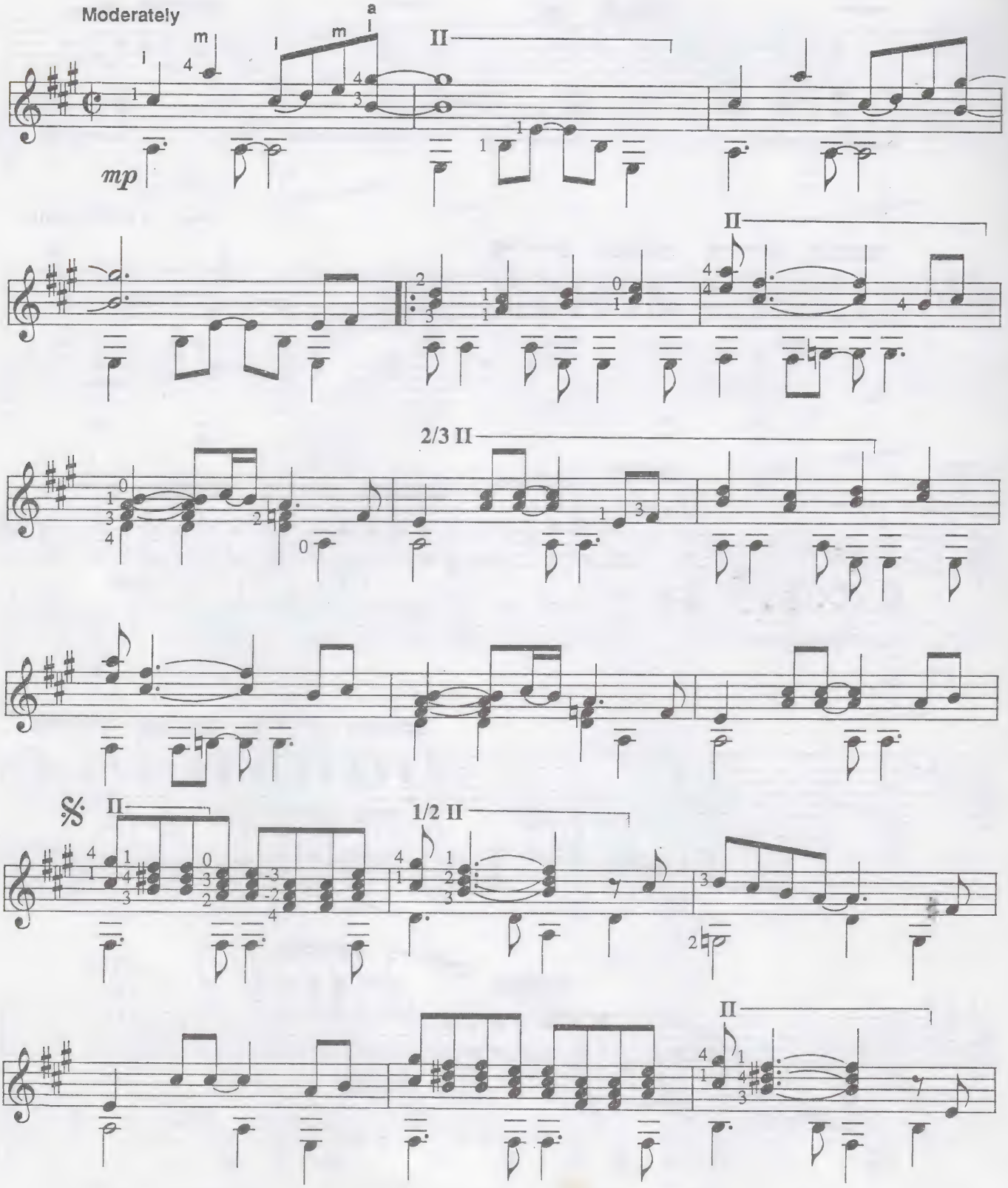
words and music by
John Lennon and Paul McCartney

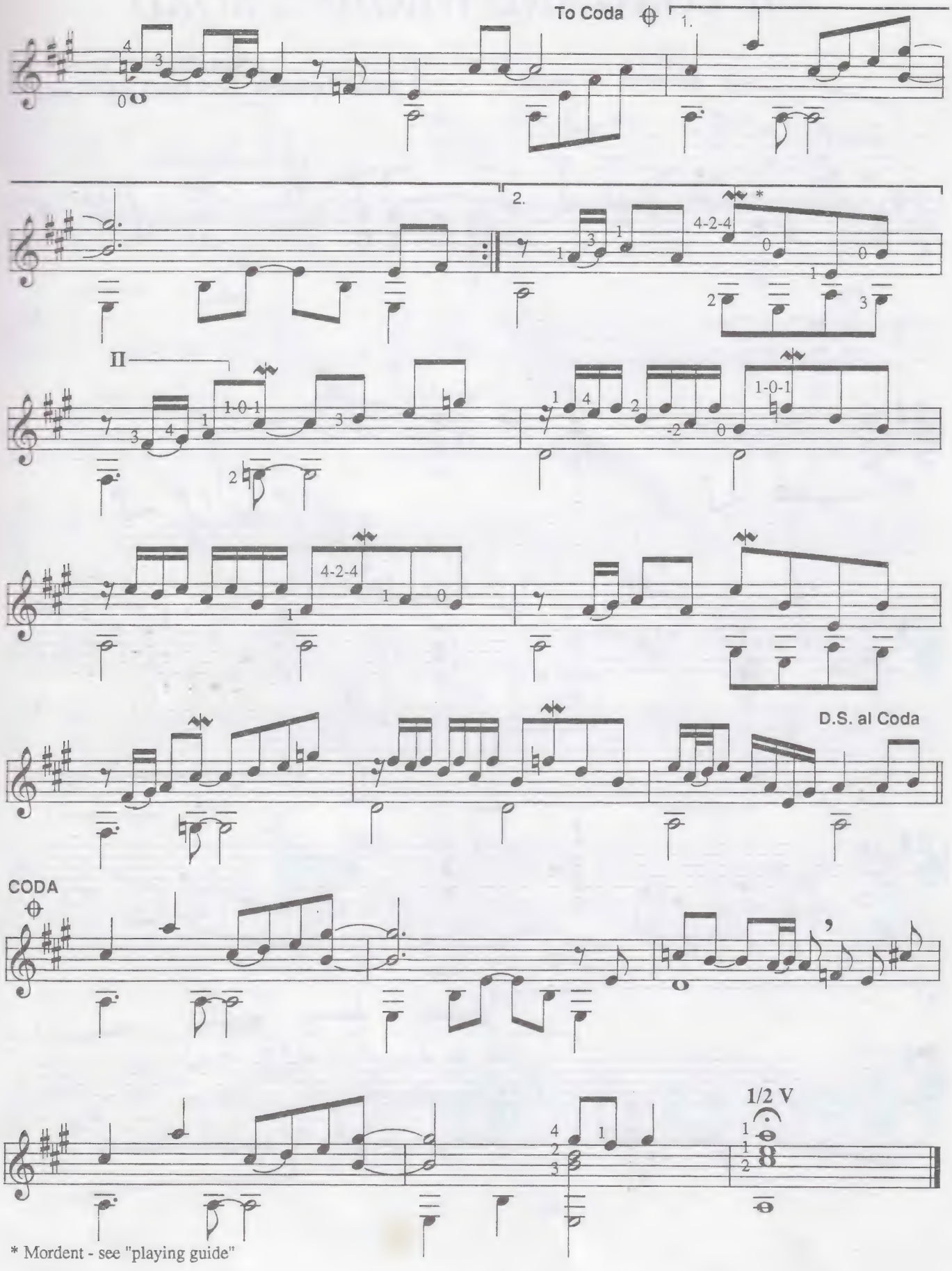



To Coda
a m i a
m i
a a - -
i i - -
D.S. al Coda
mp
CODA
1/2 IX
f

IN MY LIFE

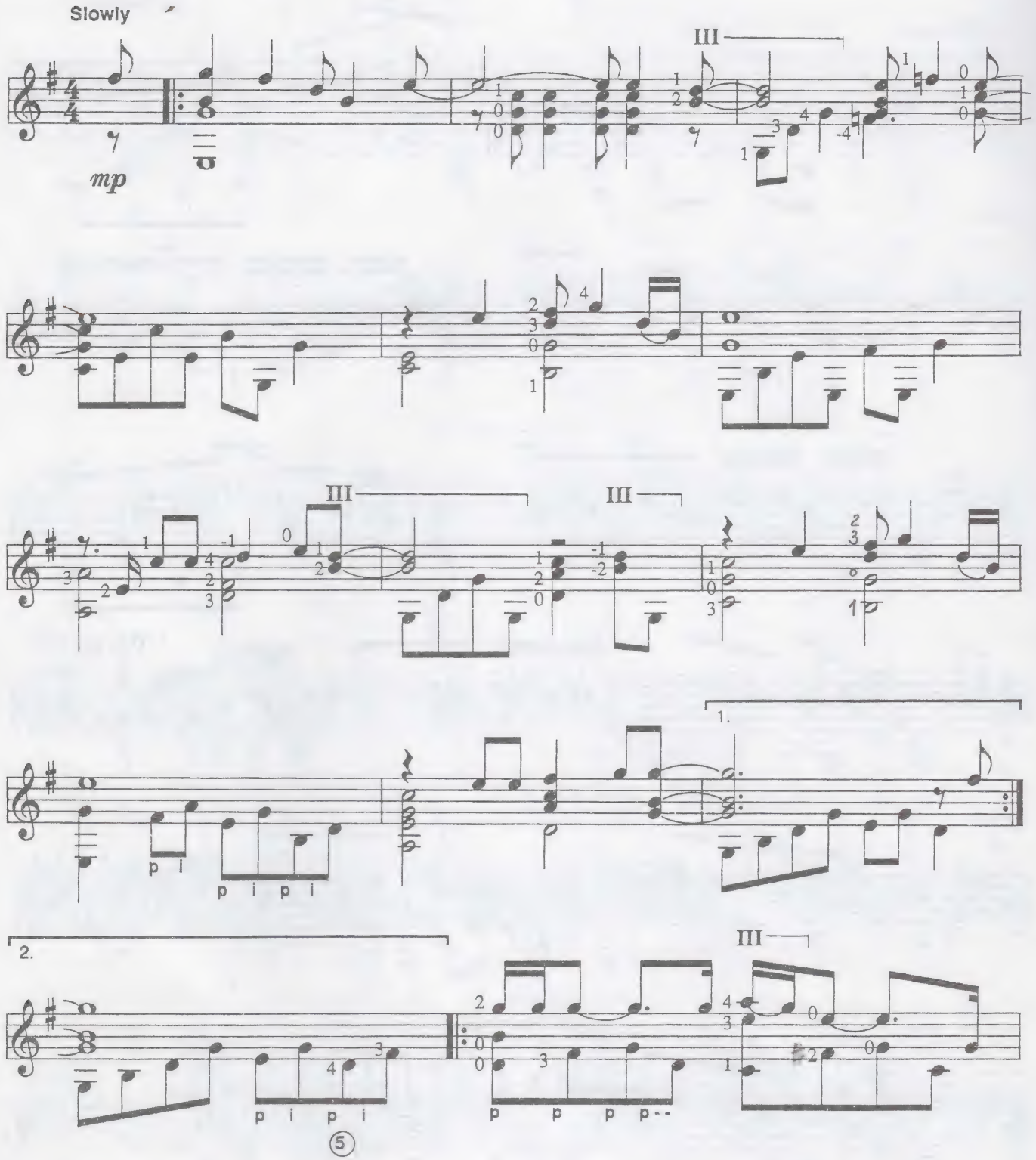
words and music by
John Lennon and Paul McCartney

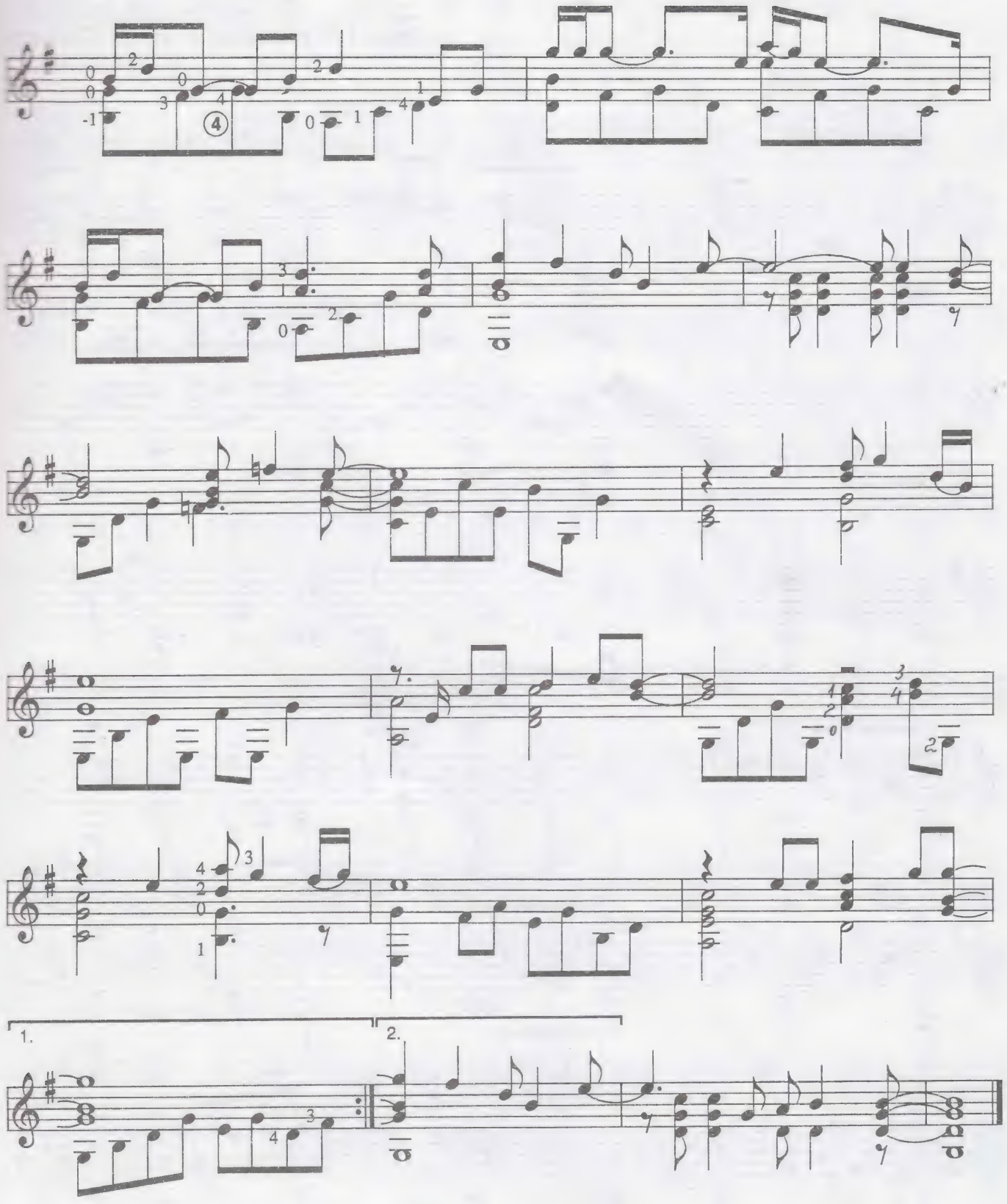



To Coda
1.
2.
II
4-2-4
1-0-1
D.S. al Coda
CODA
1/2 V
* Mordent - see "playing guide"

THE LONG AND WINDING ROAD

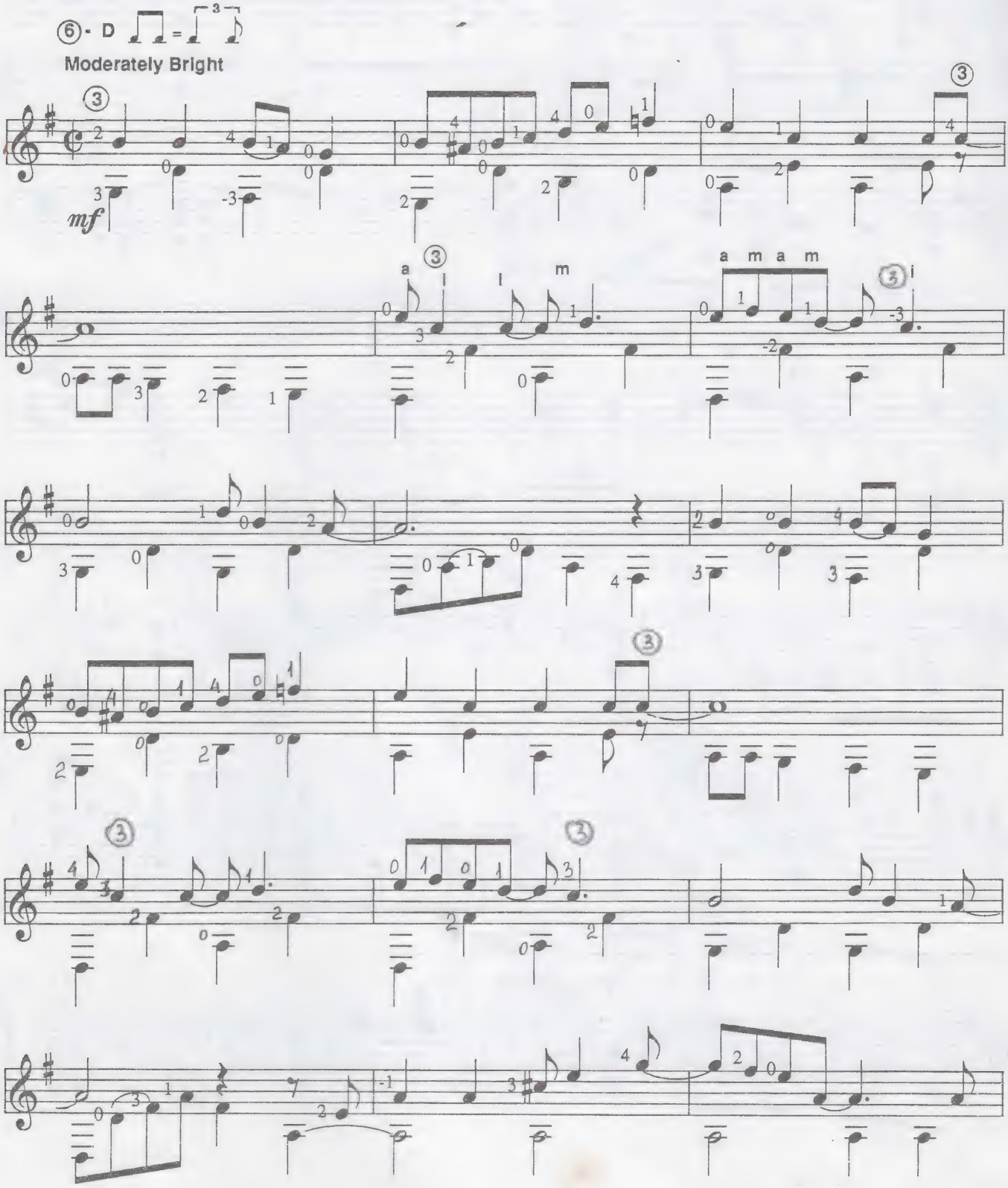
words and music by
John Lennon and Paul McCartney

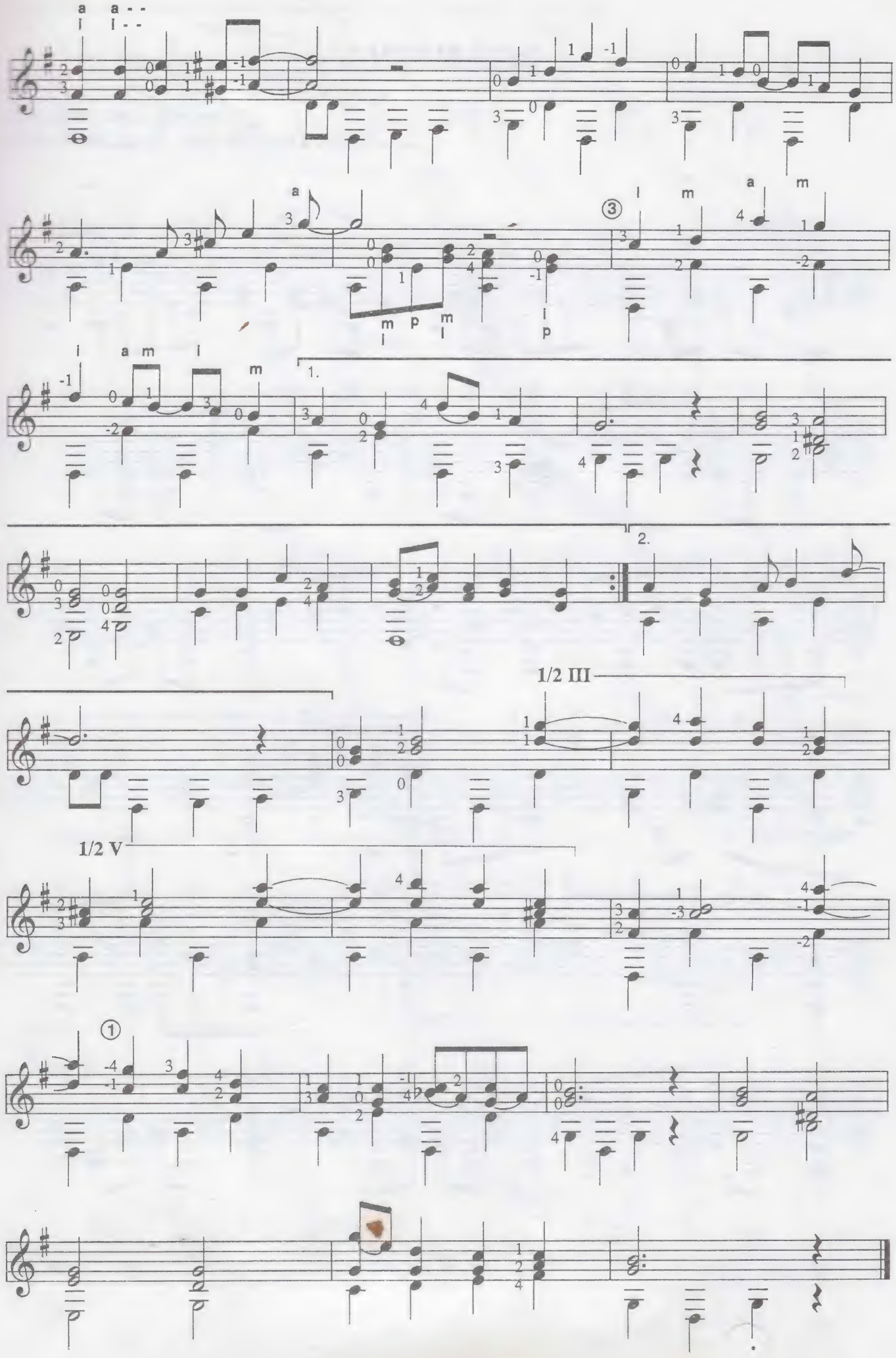



1.
2.

MAXWELL'S SILVER HAMMER

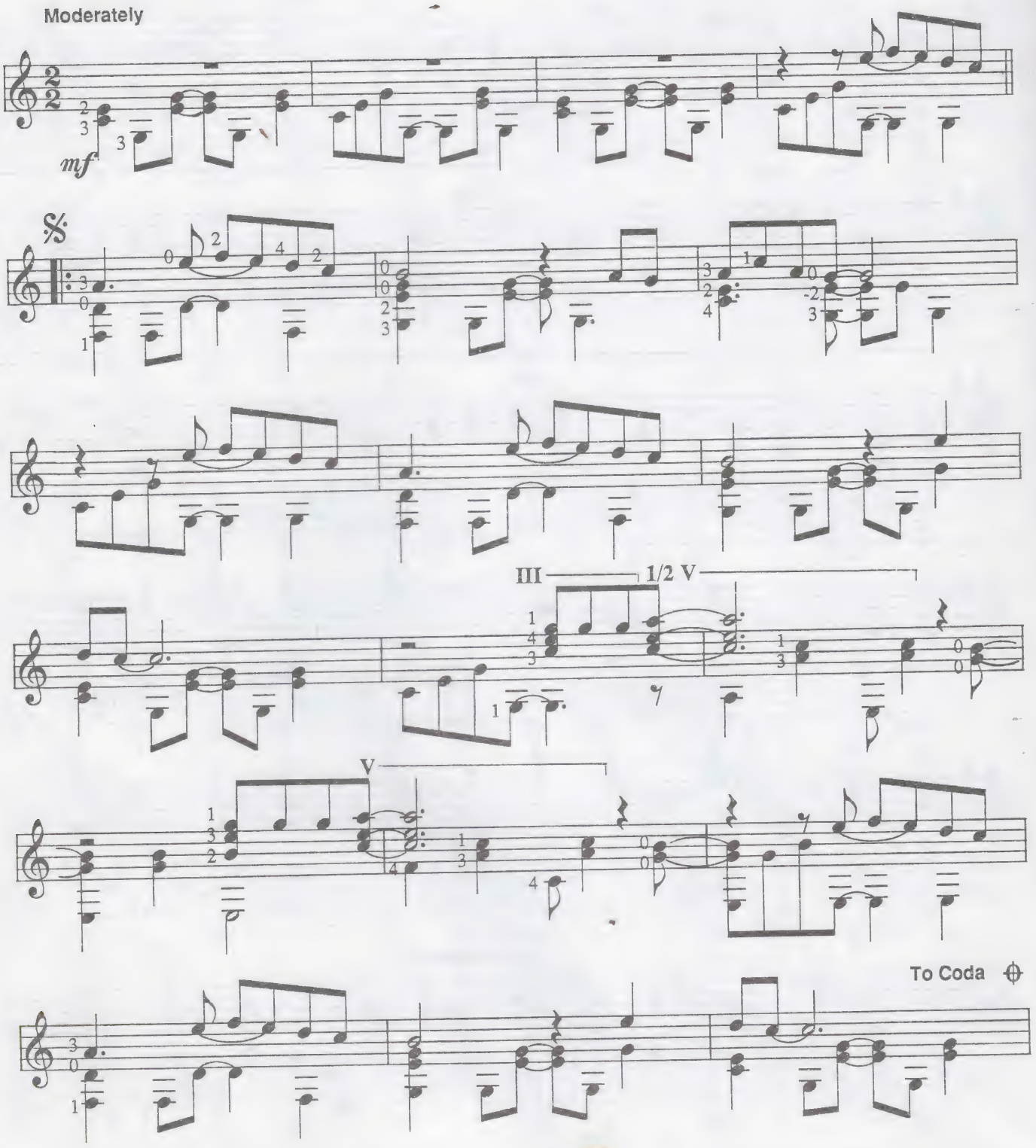
words and music by
John Lennon and Paul McCartney

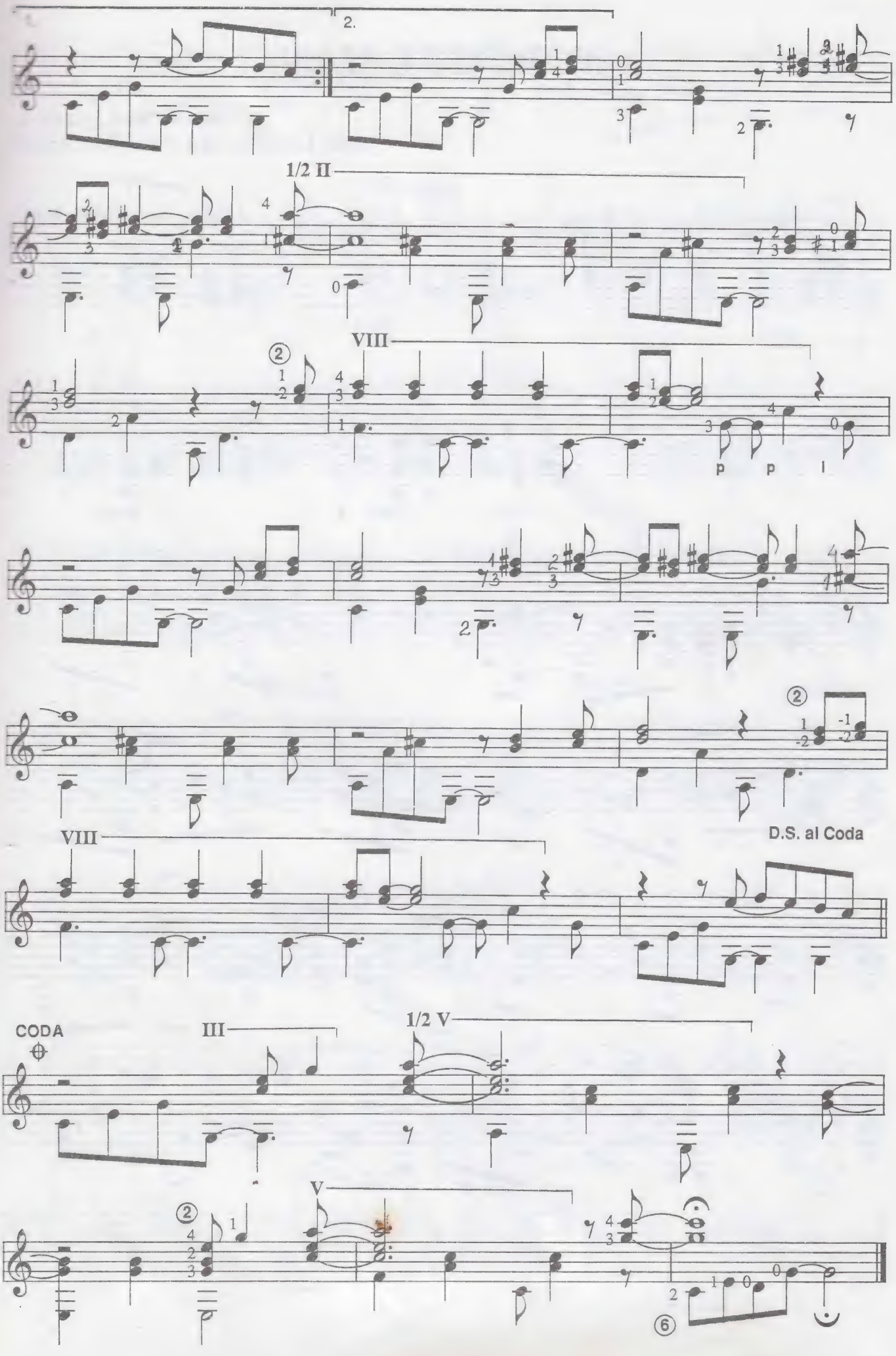



1.
2.
1/2 III
1/2 V

NO REPLY

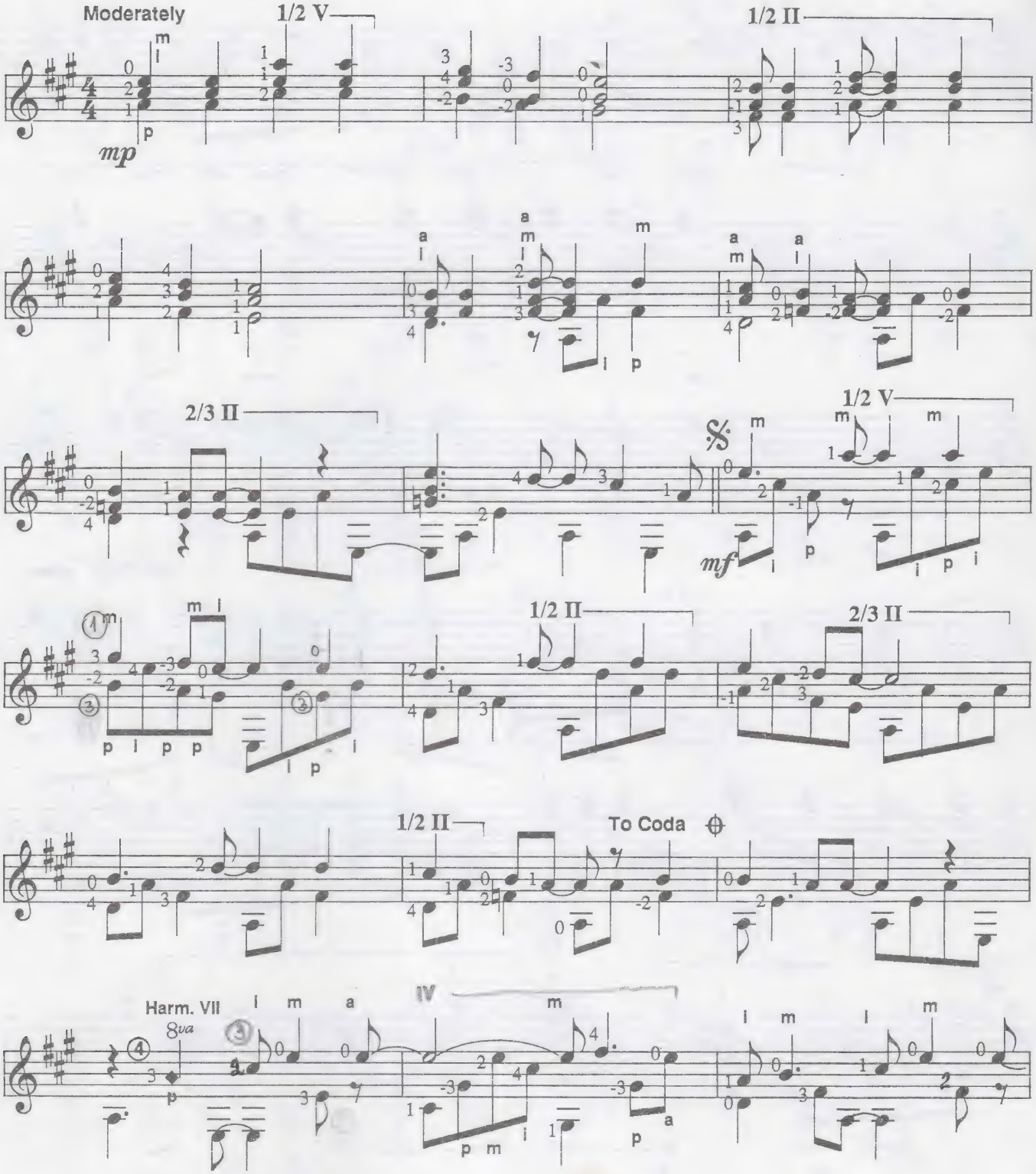
words and music by
John Lennon and Paul McCartney

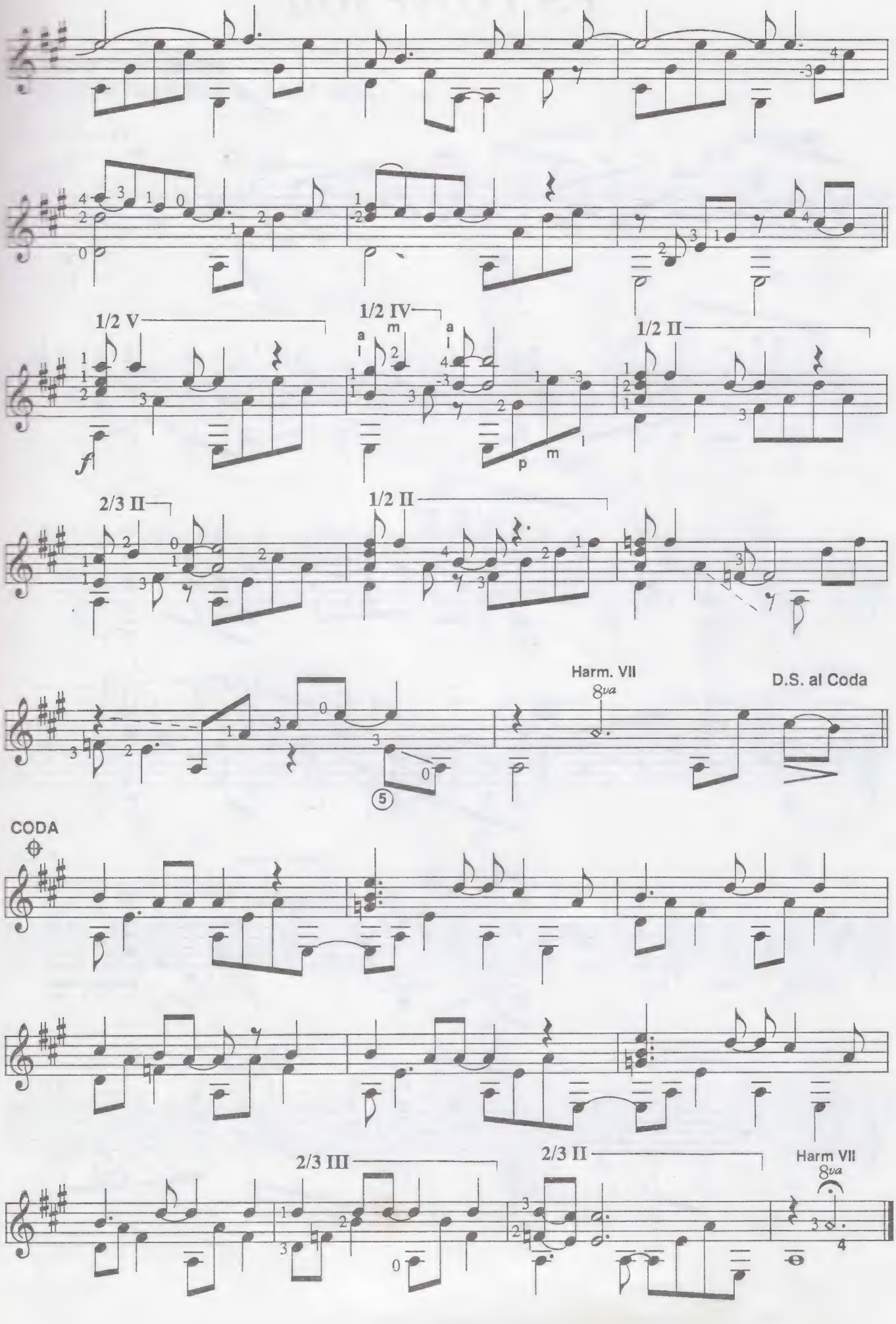



2.
1/2 II
VIII
p p i
VIII
D.S. al Coda
CODA
III
1/2 V
V
6

NOWHERE MAN

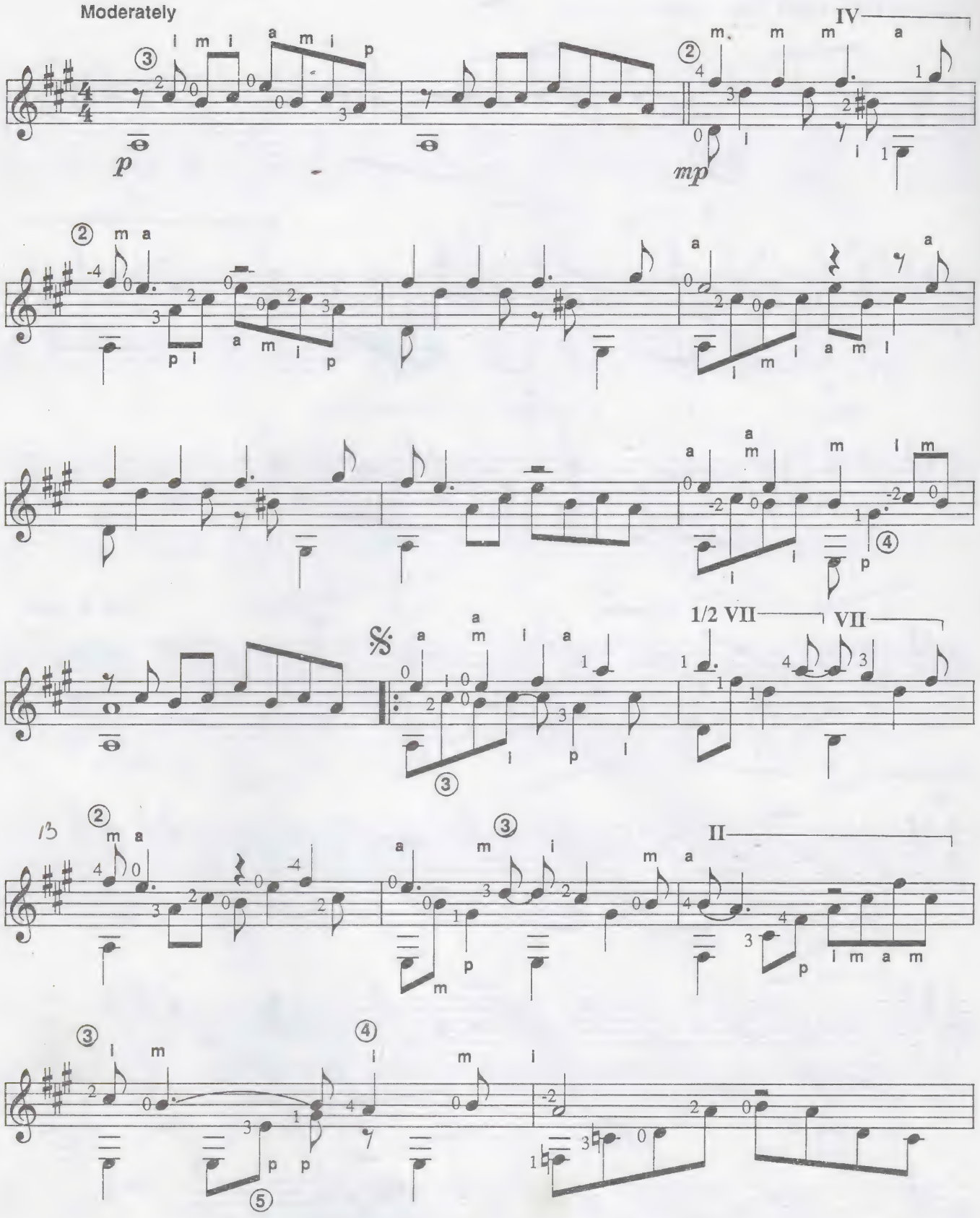
words and music by
John Lennon and Paul McCartney

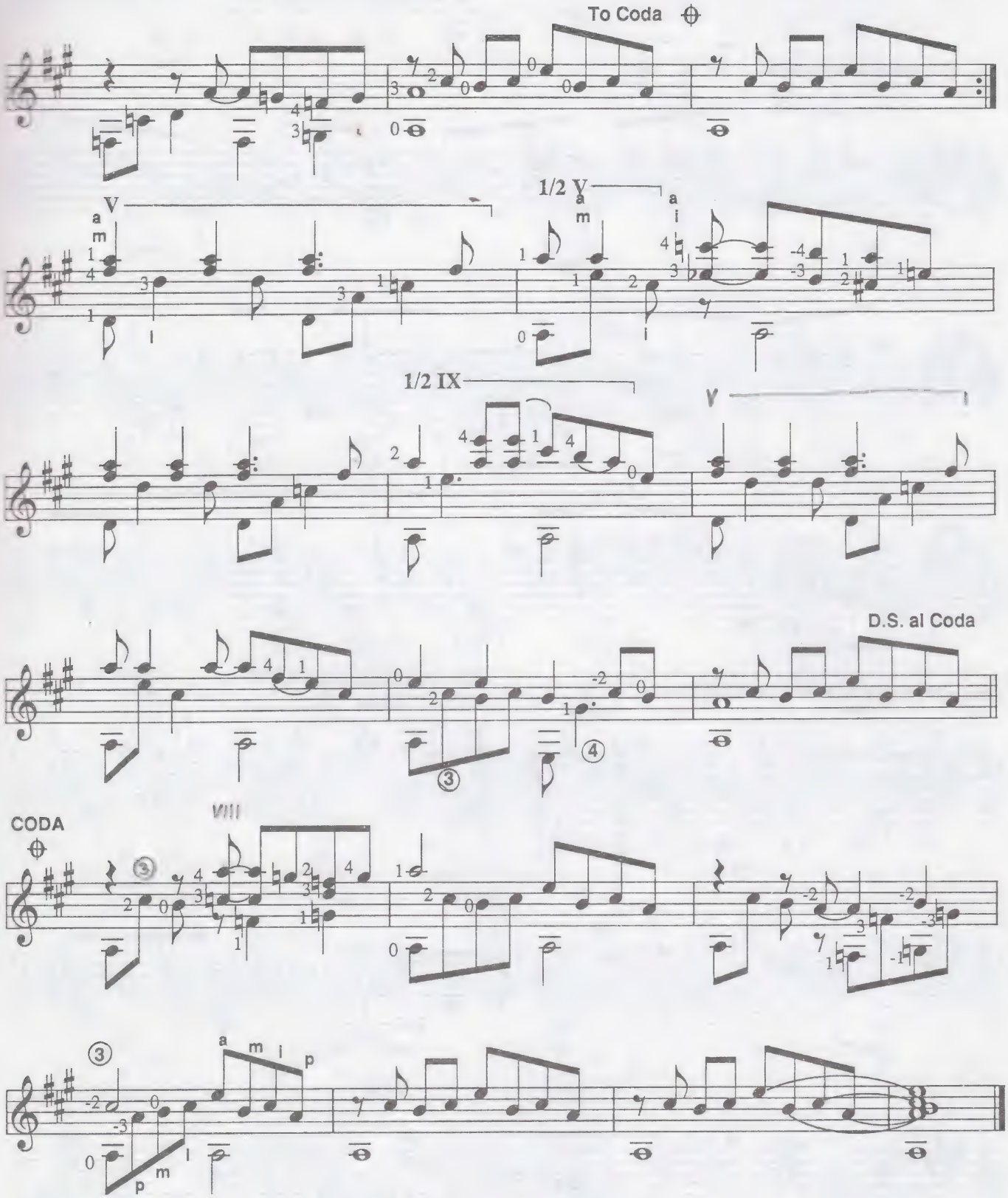



1/2 V
1/2 IV
1/2 II
2/3 II
1/2 II
Harm. VII
8va
D.S. al Coda
5
CODA
2/3 III
2/3 II
Harm VII
8va

P.S. I LOVE YOU

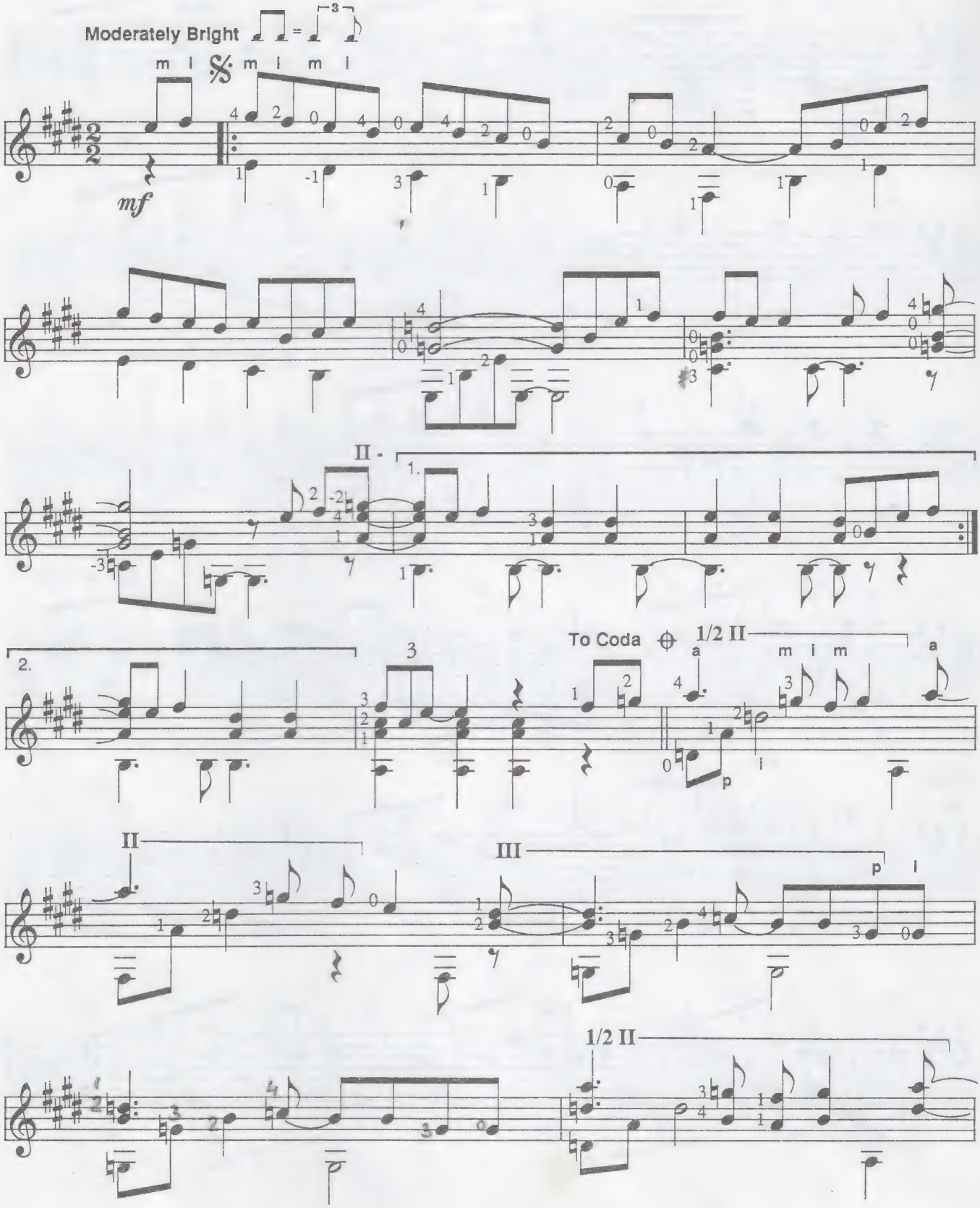
words and music by
John Lennon and Paul McCartney

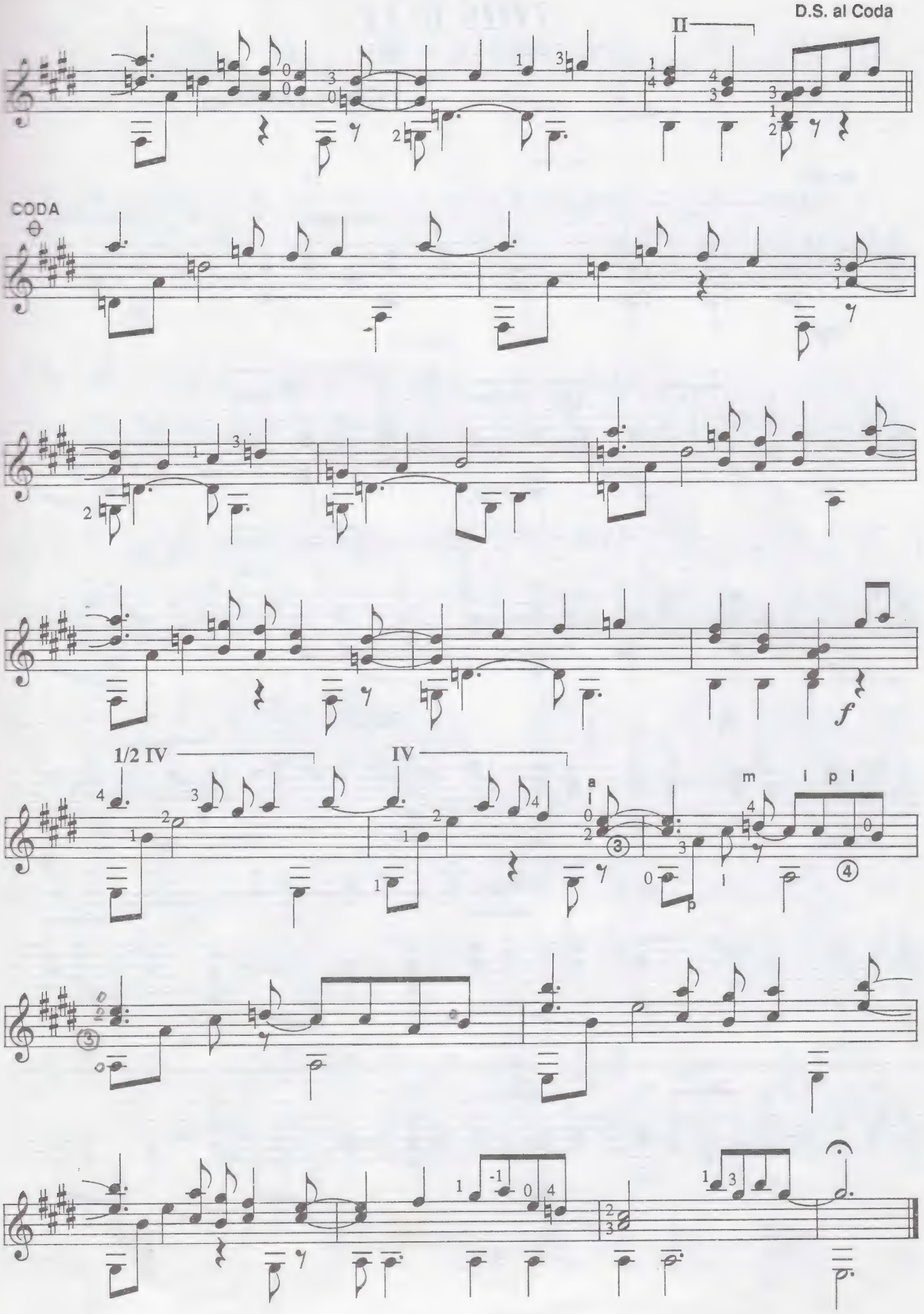



To Coda
V
1/2 V
1/2 IX
V
D.S. al Coda
CODA
VIII

PENNY LANE

words and music by
John Lennon and Paul McCartney

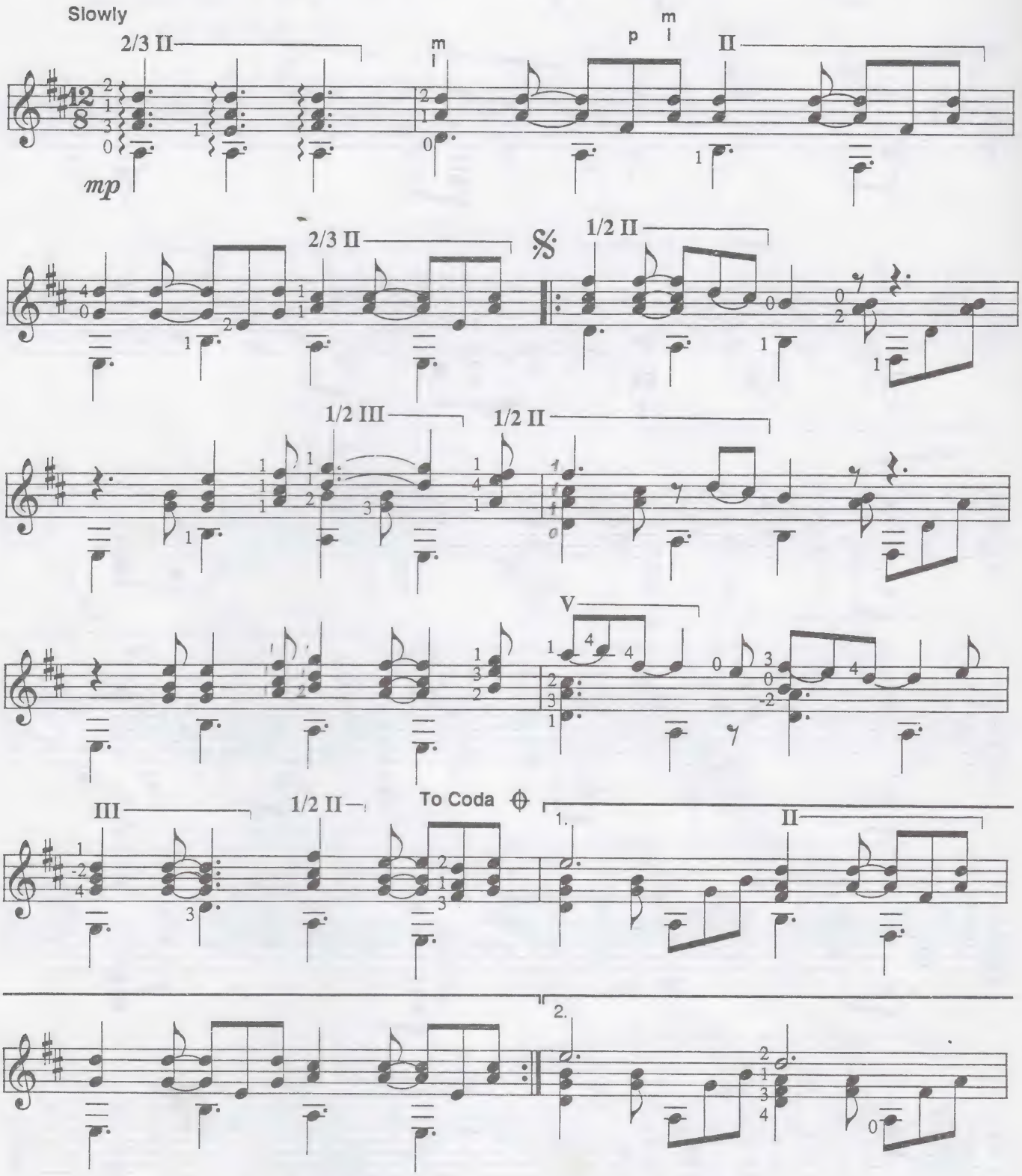


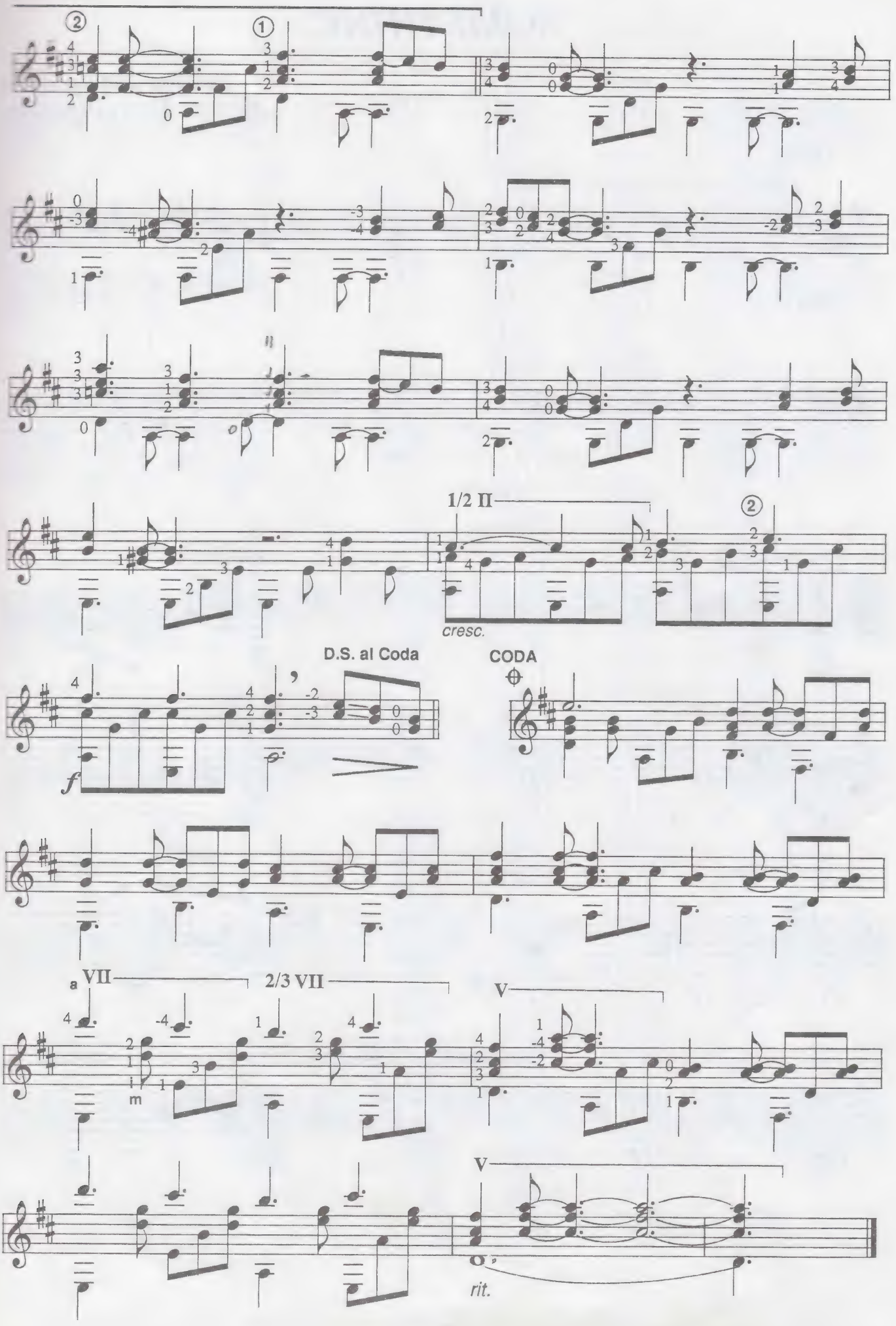

D.S. al Coda
II
CODA
1/2 IV
IV
f

THIS BOY

(RINGO'S THEME)

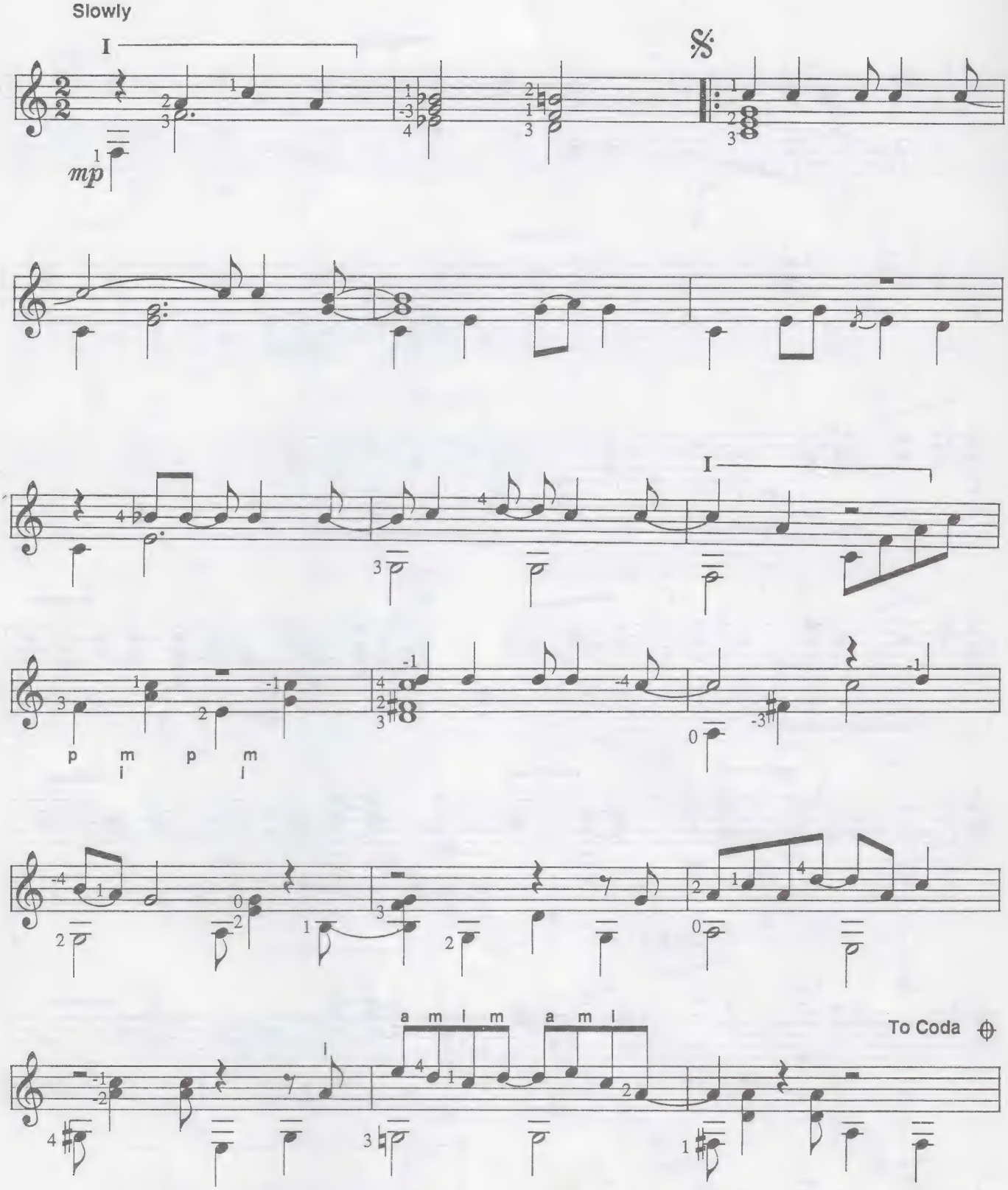
words and music by
John Lennon and Paul McCartney

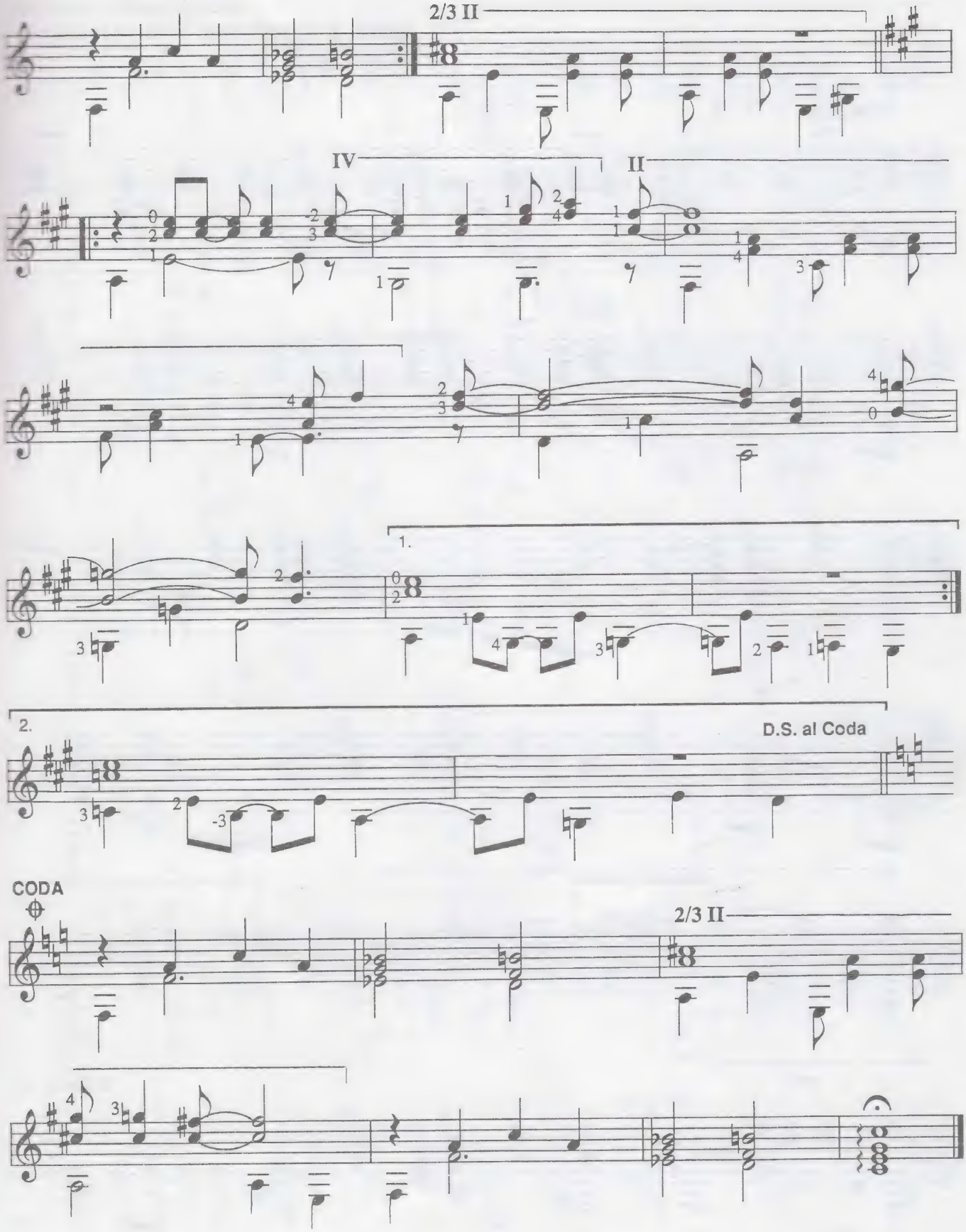



1/2 II
cresc.
D.S. al Coda
CODA
a VII
2/3 VII
V
V
rit.

SOMETHING

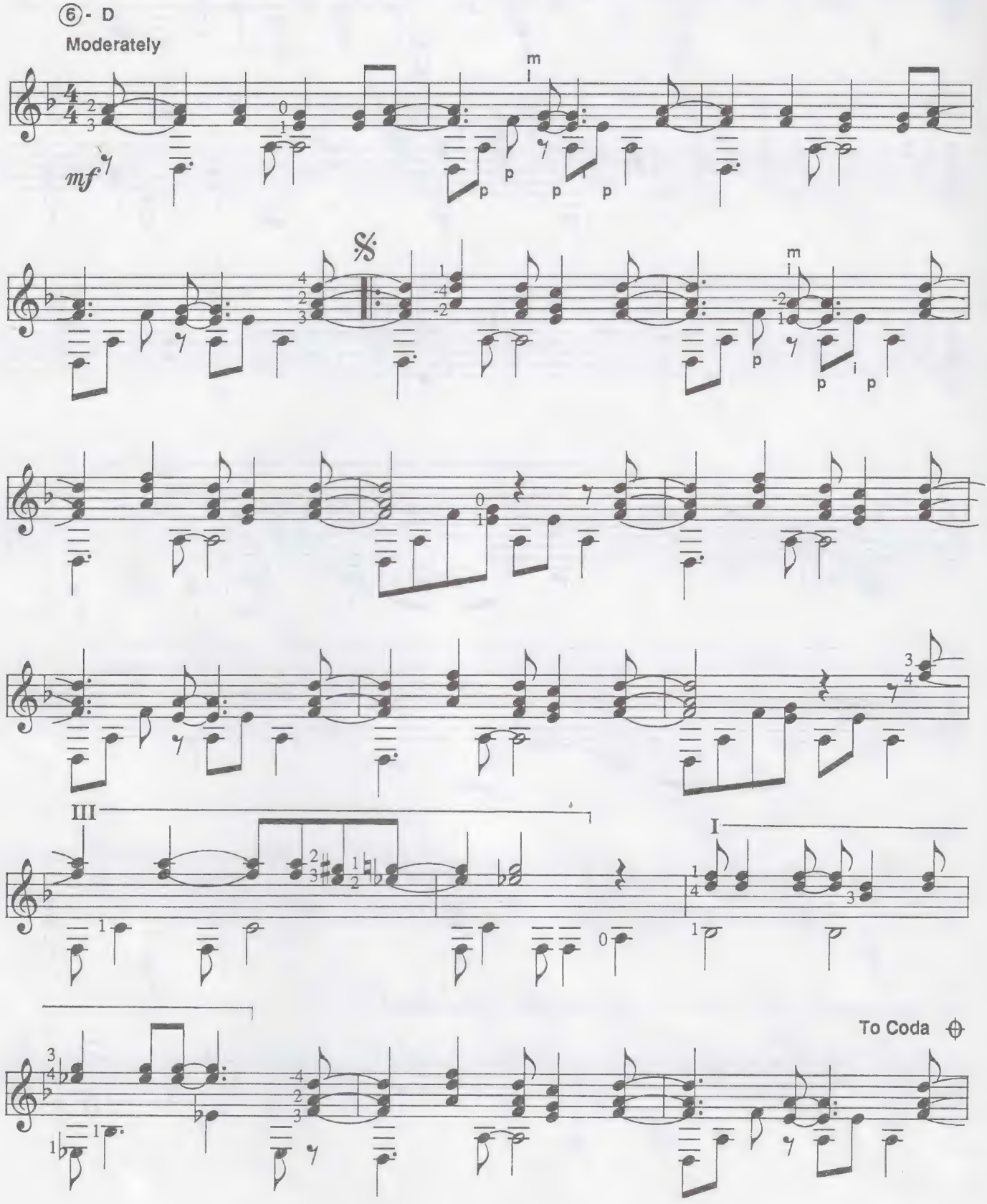
words and music by
George Harrison

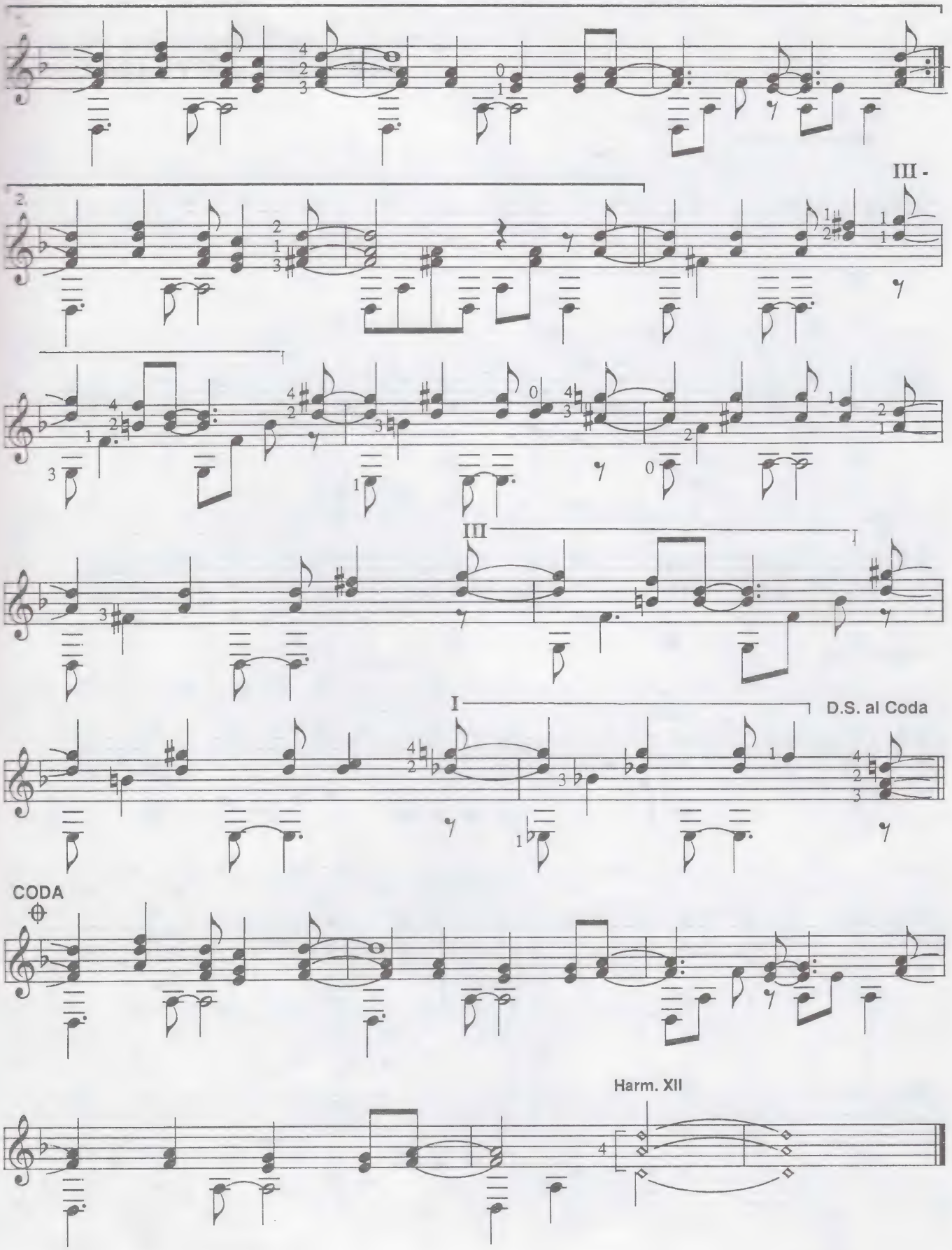



2/3 II
IV
II
1.
2.
D.S. al Coda
CODA
2/3 II

THINGS WE SAID TODAY

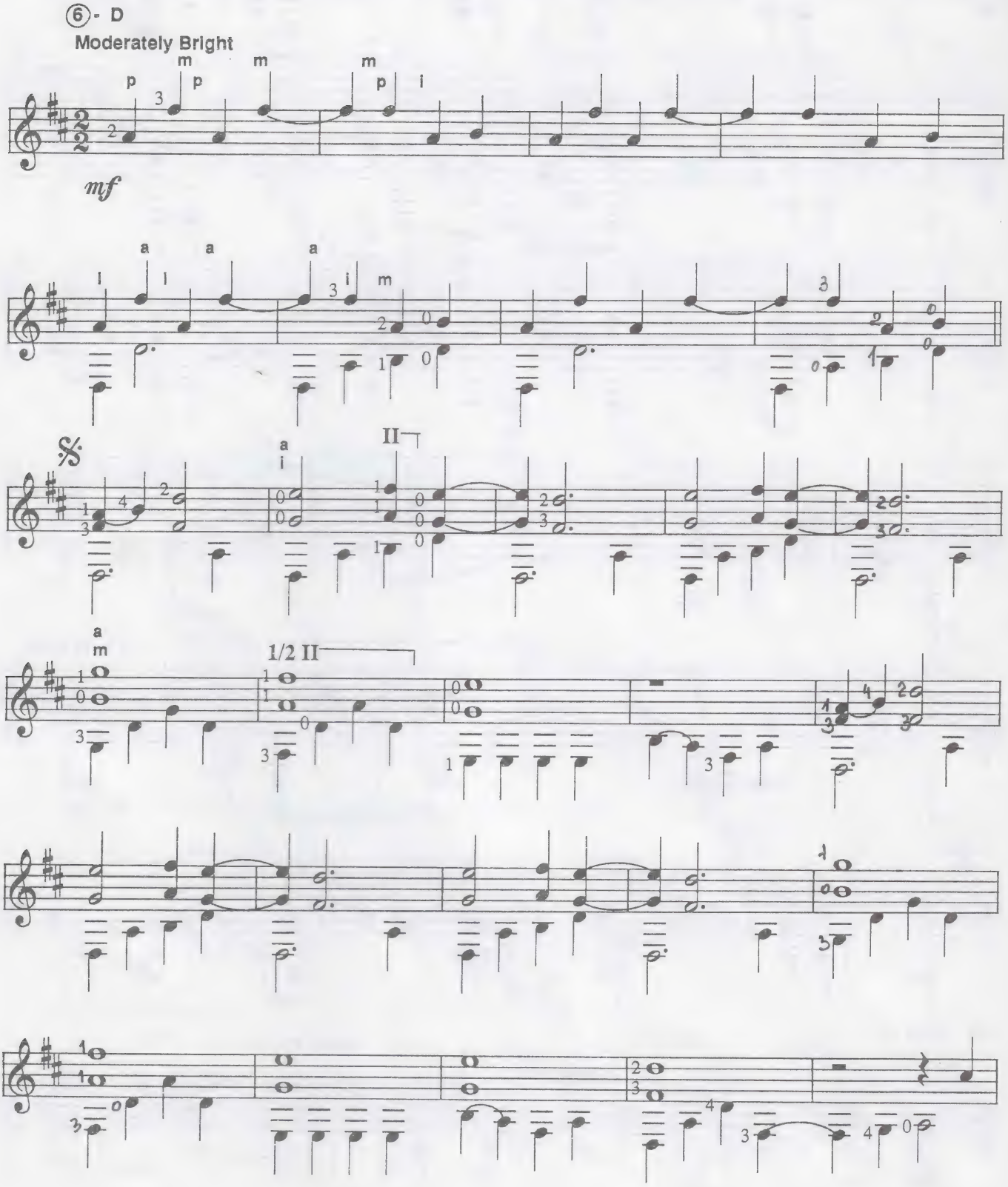
words and music by
John Lennon and Paul McCartney

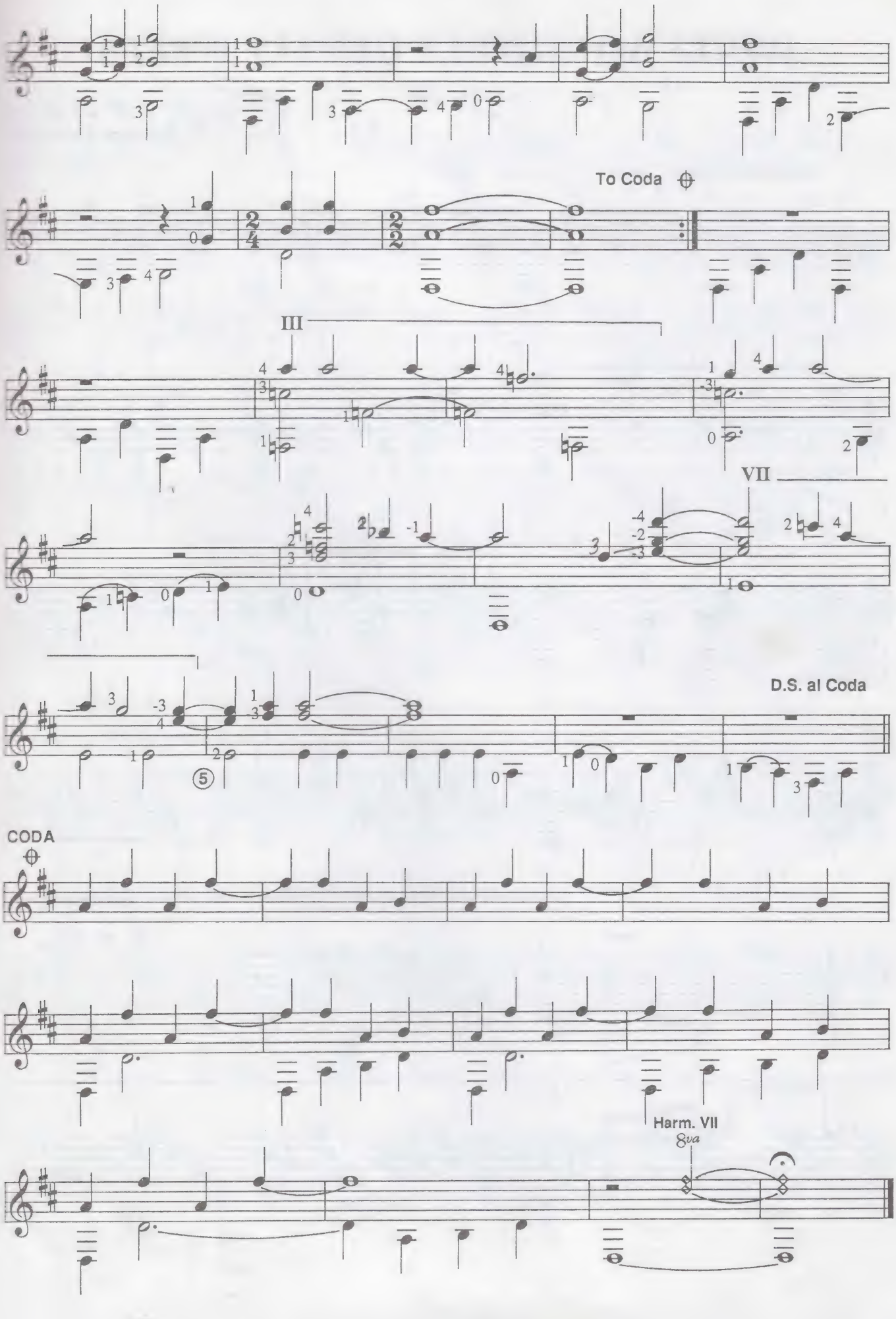



2.
III -
III
I
I
D.S. al Coda
CODA
Harm. XII

TWO OF US

words and music by
John Lennon and Paul McCartney

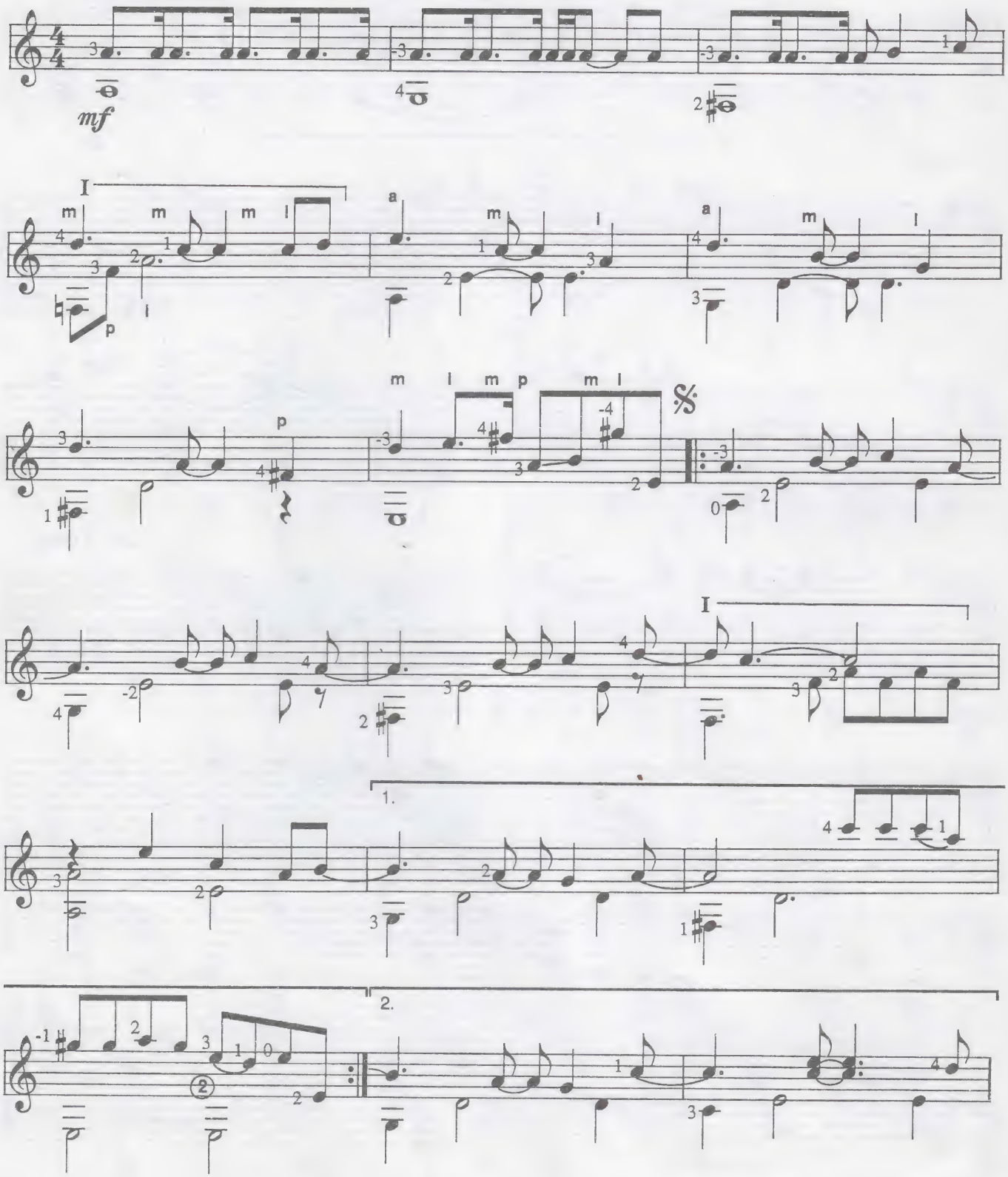


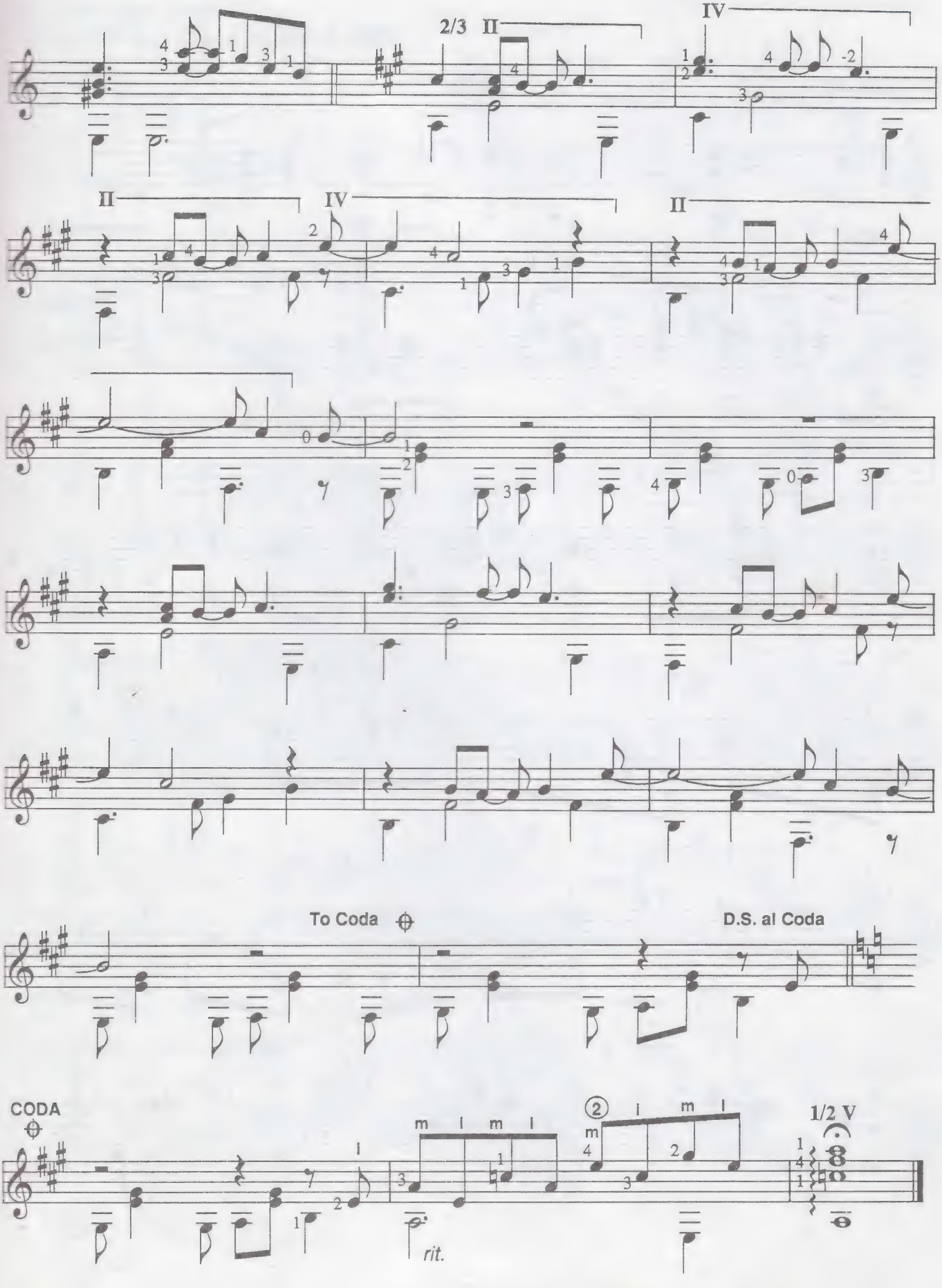

To Coda
III
VII
D.S. al Coda
CODA
Harm. VII
8va

WHILE MY GUITAR GENTLY WEEPS

words and music by
George Harrison

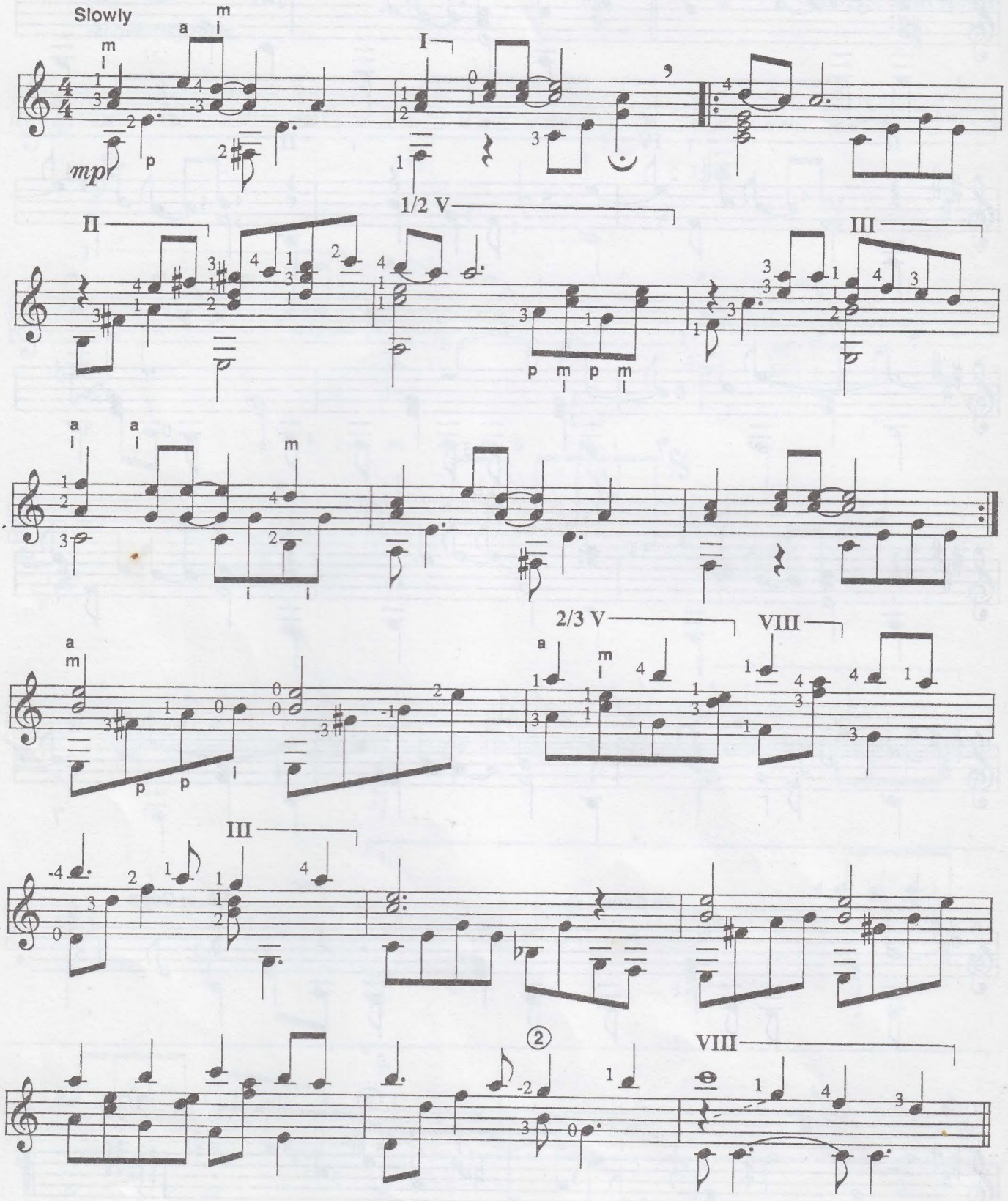
Moderately Slow

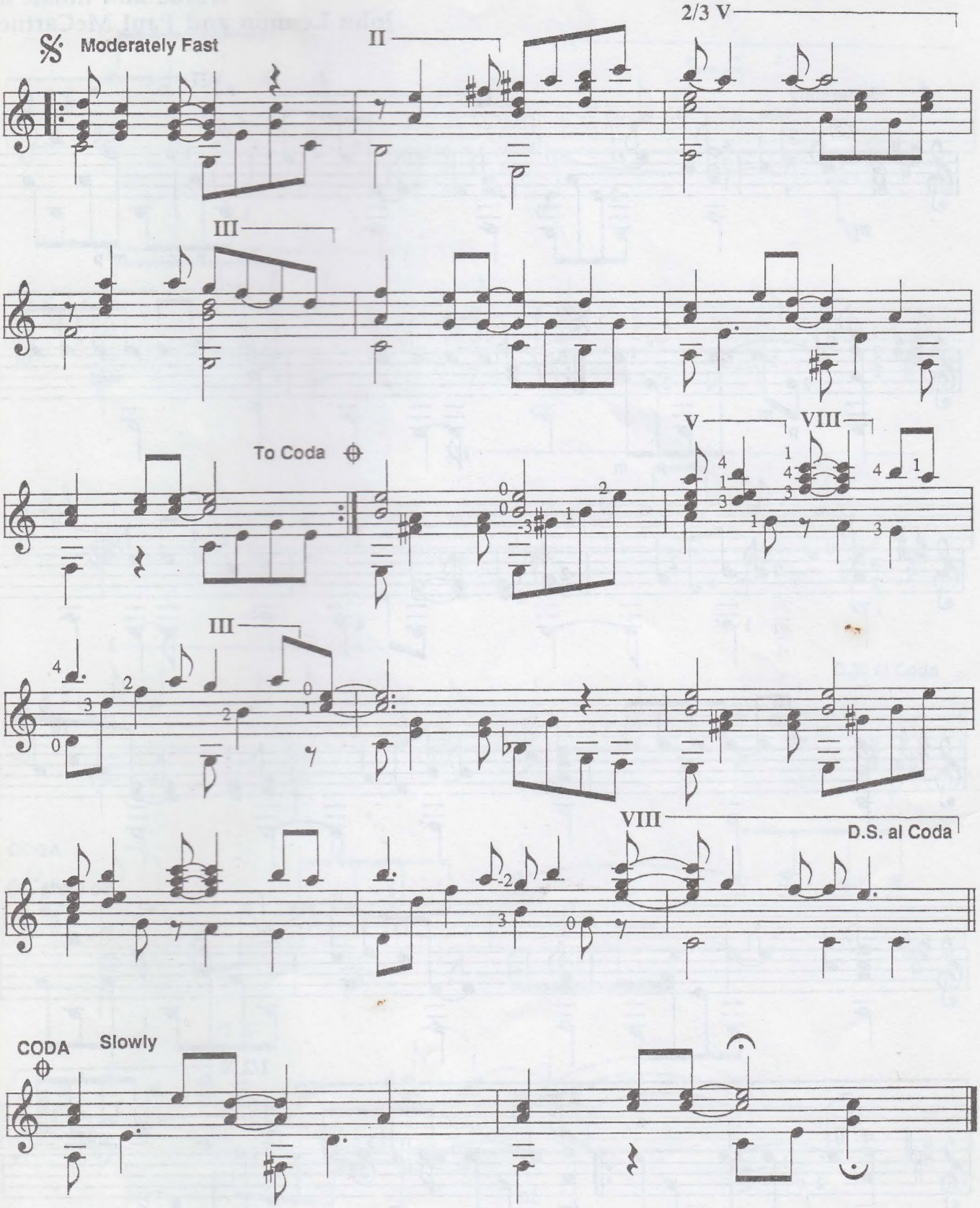



2/3
II
IV
II
IV
II
To Coda
D.S. al Coda
CODA
m i m i
i m i
2
m
1/2 V
rit.

YESTERDAY

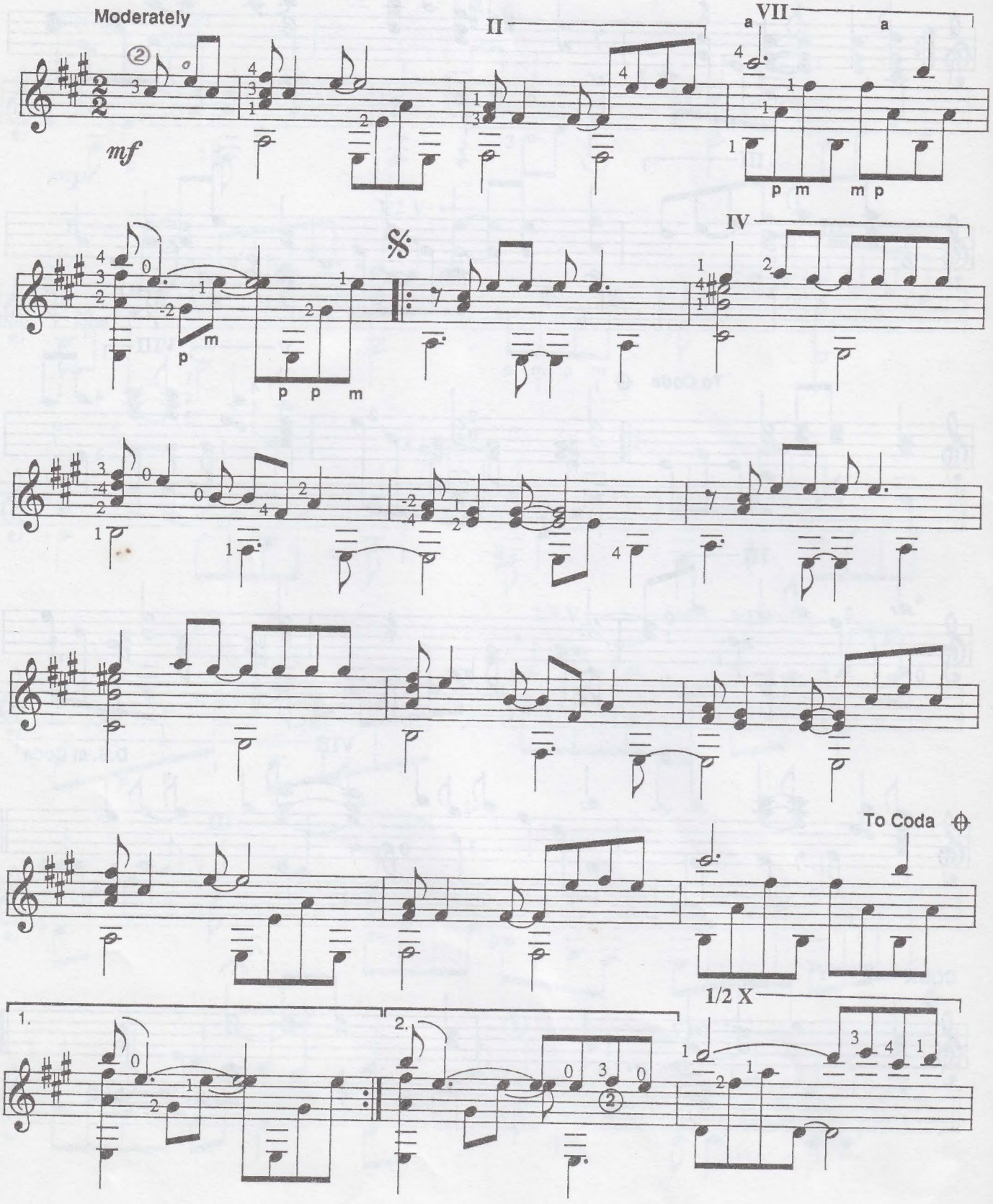
words and music by
John Lennon and Paul McCartney

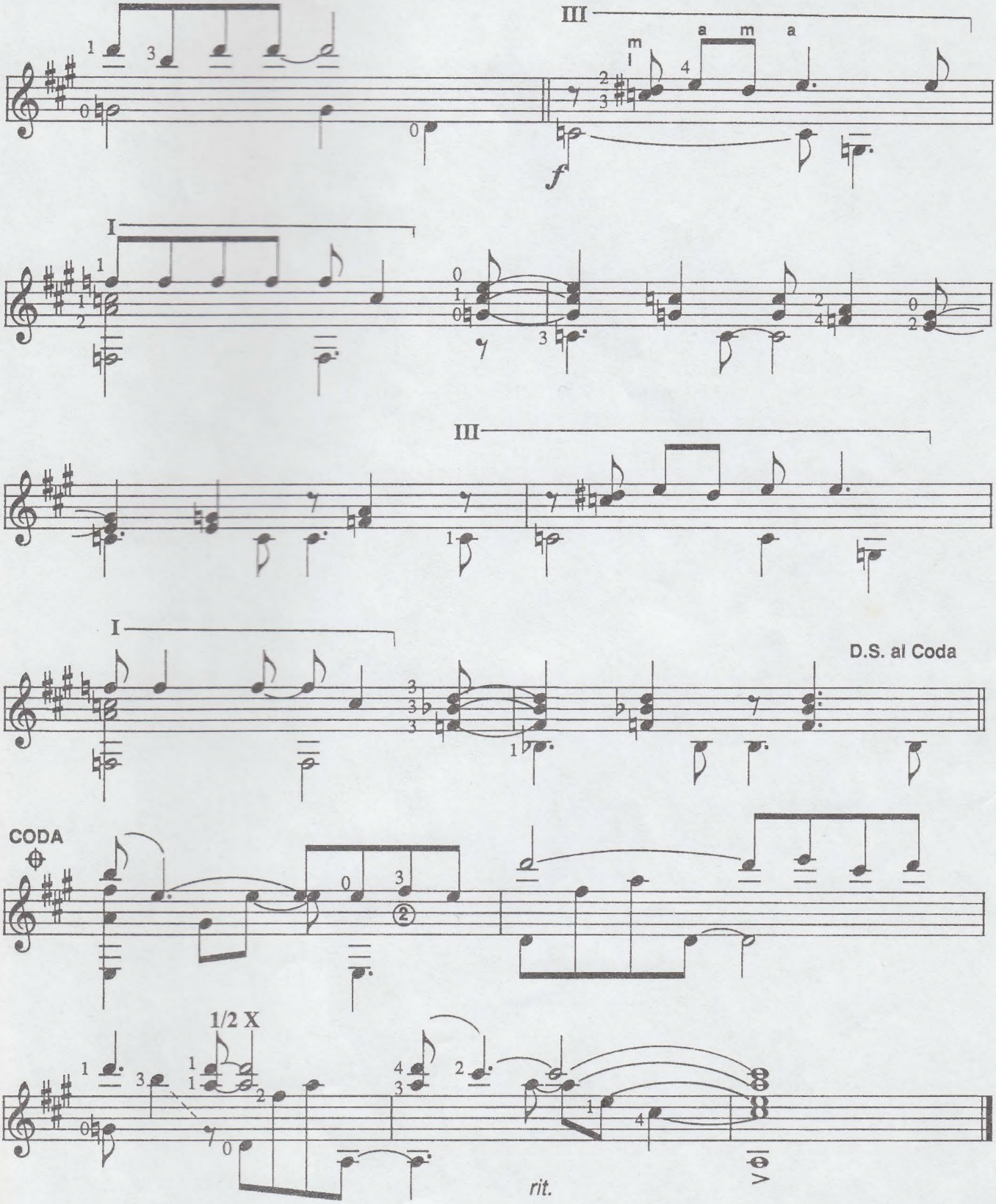



Moderately Fast
II
2/3 V
III
To Coda
V
VIII
III
VIII
D.S. al Coda
CODA
Slowly

YOU'RE GOING TO LOSE THAT GIRL

words and music by
John Lennon and Paul McCartney




III
a m a
m i
f
I
III
I
D.S. al Coda
CODA
1/2 X
rit.